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VIRGIL

WITH

AN INTRODUCTION AND NOTES

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NOTES

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NOTES TO ECLOGUE I.

TITYRUS.

MELIBOEUS. TITYRUS.

THIS Eclogue fixes its own date, shortly after B.C. 40 (713 A.U.C.), when, by an agreement of the Triumvirate, Octavianus distributed the country lands among the veterans, twenty-eight legions of whom had to be satisfied. The inhabitants of Cremona suffered first, then those of Mantua (*nimum vicina* Ecl. ix. 28), and among them Virgil; though, as appears from Ecl. ix. 7-10, he had hoped that he might be spared. He then went to Rome and obtained from Octavianus the restitution of his property, at the instance of Asinius Pollio (a strict disciplinarian and no friend to military licence), Alfenus Varus, and Gallus. This poem expresses his gratitude to Octavianus.

Meliboeus, a dispossessed and exiled shepherd, encounters Tityrus fortunate in the undisturbed possession of his homestead. Tityrus is represented as a farm-slave who has just worked out his freedom; and this symbolises the confirmation of Virgil in his property, the slave's master representing Octavianus, and the two ideas of the slave's emancipation and Virgil's restoration being so mixed up as to confuse the whole narrative; which is at one time allegorical, at another historical.

On the relative date of this and Ecl. ix see Introd. to ix, p. 133.

Bucolica (Βούκολικά) are poems treating of pastoral subjects. *Eclogae* (ἰελογαί, selections) are short unconnected poems. Statius (Silv. iii. pref.) applies the title to one of his own poems; Ausonius (Idyll 11, pref.) to an ode of Horace. Pliny (Epist. iv. 14, 9) doubts whether to call a collection of short poems *epigrammata*, *idyllia*, *eclogae*, or *poemata*.

2. **silvestrem musam**, 'a woodland strain.' Cp. Lucr. iv. 589 *fistula silvestrem ne casset fundere Musam.* **meditaris**, 'compose,' 'practise.' **tenui**, 'slender.'

4. *lentus*, 'lounging,' 'at ease.'

5. *formosam resonare Amaryllida*, 'reecho the charms of Amaryllis:' cognate accusative, like *saltare Cyclopa*, *sonare vitium*, etc.

6. *deus*. Virgil here strikes the first note of that worship of the Emperor which characterised the age and its poetical expression. See Sellar, Virgil, ch. i. pp. 14-21.

9, 10. *errare boves permisit*, poetical constr. with acc. and infin. after *permitto*, instead of the usual *ut* and subj. *Iudere*, often used, in a half-deprecatory tone, of poetry, as of a mere relaxation; 'to play as I wished on the rustic pipe:' cp. G. iv. 565 *carmina qui lusi pastorum*.

12, 13. *turbatur*, impersonal, 'there is tumult, or riot.' *protenus*, 'onward;' the original meaning in prose, almost superseded by the secondary temporal sense of 'forthwith.' *duuo*, one of the she-goats has to be led by a cord.

14, 15. *namque*, unusually late in the sentence; cp. Aen. v. 733 *non me impia namque Tartara habent*. Livy and later prose writers sometimes place it second in a clause; *nam* always comes first. *conixa*, i. q. *enixa*, 'having brought forth.' *silice in nuda*, 'on the bare flint,' i. c. on stony soil, where they would die all the sooner.

16, 17. 'Often, I mind, this mischief was foretold me, had I but had sense to see it, by lightning striking an oak.' *si . . . fuisse* may be called technically the protasis to a suppressed apodosis (*et nunc intellexisse*); but neither Latin nor English requires the expression of this further thought. *laeva*, 'stupid,' (Gk. *oxaús*): cp. Hor. A. P. 301 *O ego lacvus*—'fool that I am!' *memini praedicere*, 'remember that they foretold:' the pres. infin. is the usual construction, when the direct memory of an eye-witness is referred to.

18. This verse is wanting in all but two late MSS., and has obviously got in from Ecl. ix. 15. Modern editors retain it only for the sake of the accepted numeration.

19. *iste deus*, 'your god,' referring to l. 6. *da=dic*; cp. Hor. Sat. ii. 8. 5 *da . . . quae ventrem placaverit esca*; Ter. Haut. prol. 10 *quam ob rem has partes didicerim, paucis dabo*. It was perhaps a colloquial idiom. So *accipe=audi* Aen. ii. 65. Cp. *habere*—'to know,' Ecl. ii. 2.

21. *hunc nostrae*, i. e. Mantua, close to which was Virgil's estate.

22. *depellere*, 'drive in' (to the city), *de* denoting the destination, as *deducere* (*coloniam*, *consulem*, etc.), *demittere* (*naves in portum*).

25, 26. *extulit*, 'has raised' (perf.) or 'rears' (aorist, cp. G. i. 49); either of which senses is agreeable to Latin idiom. *viburna*, 'shrubs;' possibly connected with *viere*, and denoting any tough (*lenta*) or pliant shrub used for binding fagots.

28-31. Tityrus, having saved enough (see below on *peculi* l. 33), went to Rome to buy his freedom from his master. On the symbolism of this see introduction to this Eclogue. *sera tamen*, 'though late, has yet regarded me.' *inertem*, 'indolent,' 'unambitious,' careless about procuring

his freedom. *candidior*, 'somewhat grey:' Tityrus obtains his freedom late in life, after he has changed his partner Galatea for the more thrifty Amaryllis. *cadebat*, 'began to fall.' *habet*, because Amaryllis is now his partner; *reliquit*, because Galatea has ceased once for all to be so.

33. *peculi*, here the private property ('savings') of slaves: also of property in general, *aerugo et cura peculi* Hor. A. P. 330, and in legal terminology of the private purse of a wife, a son, or daughter, etc.: cp. Liv. ii. 41 *peculium filii*.

34. *victima*, a sheep for sacrifice.

35. *ingratae*, 'thankless,' because it paid him less than he expected.

36. *gravis aere*, 'laden with money.'

38. *sua arbore*, 'their native tree.' Amaryllis, in her sorrow, left the apples ungathered.

39. *aberit*. For this lengthening before a vowel of -at of 3 sing. impf. cp. G. iv. 137 *tondebat hyacinthi*; and for the whole question of such lengthening of short final syllables in Virgil see Prof. Nettleship's *Excursus to Aen. xii.* in Conington's edition, showing (1) that Virgil never allows himself these licences except in arsis (i.e. in the emphatic syllable of a foot), and but seldom where there is not (as here) a slight break in the sentence; (2) that he deliberately introduced them as antiquarian ornaments. The -at of imperfect was originally long, and is so frequently in Plautus and Ennius. See *Introd.* p. 16.

40. *arbusta*, 'plantations' or 'vineyards,' i.e. places planted with trees at due intervals on which vines could be trained; whence adj. *arbustivae vites* (Columella), *arbustus ager* Cic. Rep. v. 2. 3. The meaning 'trees' or 'shrubs' is frequent in Lucretius with nom. *arbusta*, because *arbores* cannot come into hexameter verse: but *arboribus* can, and so in the only example of *arbustis* in Lucr. (v. 1378) the word has its proper meaning (Munro, vol. i. 187). *Arbustum* = *arbos-tum* (cp. *virgul-tum*, *salic-tum*), and *arbor-e-tum* is another form of the same derivative.

41-43. *quid facerem?* Deliberative subj. 'what was I to do?' *Moebat*, some such phrase as *alio modo* must be supplied from *alibi* in the next line. *praesentes*, 'powerful,' lit. 'present,' a natural meaning of the term as applied to a heathen god: cp. G. i. 10 *agrestum praesentia numina Fauni. iuvenem*, i.e. Octavianus. There is here a hopeless confusion between the allegory (a slave going to Rome to buy his freedom), and the reality (Virgil going to beg restitution of his property from Octavianus).

45, 46. *primus*, in sense adverbial = *primum*. *pueri*, 'swains,' lit. 'slaves,' the Greek *pais*. *summittit*, 'rear,' as in G. iii. 73 *quos in spem statues summittit regentis*: cp. Columella vii. 3. 13 *Suburbanae (regionis opilio) teneros agnos, dum adhuc herbae sunt expertes, lanio tradit; . . . summitti tamen etiam in vicinia urbis quintum quemque oportebit.* Servius, Wagner, etc. explain it as - 'yoke' (*summittit iugum*); but there seems no mention of agriculture here. Forb. objects to the meaning 'rear,' as inappropriate to

full-grown bulls (*tauri*) ; but it seems natural enough to speak of rearing a bull (from its birth to maturity).

47-49. **manebunt**, 'shall remain your own,' lit. 'shall be lasting.' Con. takes *tua* as predicate, but the rhythm is very much against this. **quamvis**, etc., 'Though all your land is choked with barren stones or covered with marsh and sedge.' With *lapis* some verbal notion must be supplied from *obduoat*,—an instance of zeugma. **que** is disjunctive, cp. Aen. vi. 616 *saxum ingens volvunt alii, radiisque rotarum Districti pendent. palus* probably refers to the overflowing of the Mincio. **imoso iunoo**, rushes which grow in mud, 'sedge.' It seems better to take *omnia pascua* as used loosely of the whole farm, than (with Con.) to separate the two words, *omnia*—the whole farm, and *pascua*—the pastures by the river.

50. **graves fetas**—'the pregnant ewes ;' the two words conveying much the same idea.

52, 53. **flumina nota**, 'Mincio and Po, if we are to be precise' (Con.). But need we be precise? The scenery of the Eclogues is too vague and too much mixed up with conventionalities. **fontes sacros**, a regular epithet, embodying the belief that every fountain and stream had its divinity. So *Ιερὸς οὐρανός* Theocr. vii. 136.

54-56. 'On one side, as hitherto, the hedge upon your neighbour's boundary, where bees of Hybla suck the willow's blossoms, shall oftentimes sleep to your eyes with its gentle murmuring.' **quae semper**, sc. *suasit*, 'as ever.' **ab limite**, on the boundary, in accordance with Greek and Latin idiom, which expresses direction as *from* a particular point, where English requires *at* or *towards*: cp. *a dextra, a tergo, ἐξ ἀριστῆς*, etc. **Hyblaeis**, one of the conventional epithets common in Latin poetry, a thing being called by the people or place most famous for it. The bees of Hybla in Sicily were celebrated; so all bees are called 'Hyblacan.' In the same way quivers are 'Cretan,' and hounds 'Spartan' (G. iii. 345), lions 'Carthaginian,' and tigresses 'Armenian' (Ecl. v. 27, 29). **forem depasta**, 'its blossoms browsed ;' this construction is not uncommon in Latin poetry, the accusative being used after a passive participle in imitation of the Greek construction with passive or middle (e. g. *Εκκεκομένος τὸν δρόμον, προβεβλημένος τὴν δοσίδα*). Cp. Ecl. iii. 106 *in scripti nomina regum Flores*, Hor. Sat. i. 6. 74 *pueri . . . Laevo suspensi loculos tabulariisque laceri*.

57, 58. **frondator**, 'dresser.' His duties, according to Servius, were (1) to lop boughs, (2) to strip off leaves for fodder, (3) to clear away vine-leaves in order to let the sun on to the grapes. **tua cura**—*deliciae tuae*, 'your delight,' 'your pets ;' cp. x. 22.

60. **leves**, 'on the wing.' **ergo** resumes a previous thought—'Yes, sooner shall . . .' For the idea cp. Aen. i. 607-9, v. 76 ; and the speech of the Corinthian Sosicles in Herod. v. 92—*ἡ δὴ δὲ οὐρανὸς ἔσται ἐνερθε τῆς γῆς, καὶ ἡ γῆ μετάπος ἐπέρ τοῦ οὐρανοῦ, καὶ οἱ ἀνθρώποι νομὸν ἐν θαλάσσῃ ἔρουσι, καὶ οἱ ἰχθύες τὸν πρότερον ἀνθρώποι, ὅτε γε ὅμεῖς, ἡ Λακεδαιμονίοι . . . τηραννίδας κατάγειν παρασκευάζεσθε*. This latter passage may

(as Keightley and Conington) have suggested Virgil's language here: but such impassioned appeals for the reversal of nature's laws, sooner than that something unlikely or undesirable should happen, rise naturally to the lips of any orator or poet. Thus in Sir Walter Scott's 'Lay of the Last Minstrel,' Canto I, stanza xviii, the Ladye of Branksome

'Raised her stately head
And her heart throbbed high with pride
"Your mountains shall bend,
And your streams ascend,
Ere Margaret be our foeman's bride!"'

62. *pererratis amborum finibus*, 'each wandering o'er the other's bounds.' The Arar (Saône) is strictly speaking a river of Gaul: but it rises in the Vosges, not far from Germany.

65. *Afros*, poetical accus. of motion towards: cp. Aen. vi. 696 *hacce limina tendere adegit*.

66. *Oaxen*, apparently the river which flows by Axus or Oaxus, a town in Crete, mentioned by Herodotus, iv. 154. For *Cretae* some editors print *cretae*, explaining *rapidum cretae Oaxen* as 'the chalk-rolling Oaxes,' i. e. the Oxus, or Jihun, of Central Asia. They defend this interpretation on the grounds (1) of want of evidence for a Cretan river Oaxes, (2) the appropriateness of the wilds of Asia to complete the picture suggested by *Afros*, *Scythiam*, and *Britannos*, and (3) that the idea of 'chalk-rolling' agrees with epithets elsewhere applied to the Oxus. But no change is really necessary, and the use of *rapidus* with a genitive = *rapinx* would be an unparalleled construction.

67. *penitus*, 'utterly.' *toto divisos orbe*, 'separated from the whole world.'

68-70. 'Shall I ever, on beholding after a long time my native land, and the turf-thatched roof of the humble cottage, my old domain, hereafter see with wonder a few poor ears of corn?' *post* (l. 70) is adverbial, and a repetition of *longo post tempore* (l. 68). *aliquot mirabor aristas* = 'shall I be surprised at the scantiness of the harvest due to the bad farming of the soldiers?' Some editors render *post aliquot aristas*, 'after a few summers,' comparing Claudian, Quart. Cons. Ilion. 372 *decimas emensus aristas*. But *post aliquot aristas* in this sense would hardly harmonise with *longo post tempore*.

71. *novalia* = (1) fallow-land; (2) land ploughed for the first time; (3) cultivated land in general, which is the sense here.

72. *barbarus*, referring to the Gauls, Germans, and other barbarians who had been taken into the Roman armies.

73. *his*, 'these are they for whom,' etc.

74. *nuno* with imperative in ironical sense, as often; cp. Aen. vii. 425 *i nunc*. 'Go on grafting,' etc.

77. *pendere* of goats browsing on the cliffs: cp. *pendentes rufe capellas* Ov. Pont. i. 8. 51.

80. *poteras*, 'you might have stayed,' as though his departure were finally settled—a more delicate form of expression than 'you can stay,' which is what he really means.

81, 82. *super*, preposition. *mitia*, 'mellow.' *pressi lactis*, 'cheese.'

NOTES TO ECLOGUE II.

ALEXIS.

CORYDON, a shepherd, deplores the indifference of Alexis, his master's favourite slave, and his own infatuation. Parts of the Eclogue are modelled very closely from Theocritus xi, where the Cyclops addresses Galatea: and Corydon is a mixture of the ordinary Theocritean shepherd and the Cyclops. The date of the poem is uncertain; but it was earlier than Ecl. v. (see v. 86, 87), and possibly than Ecl. iii, which is there mentioned after it.

1, 2. *ardebat*, 'madly loved'; cp. similar uses of *deperco*. *nec . . . habebat*, 'he knew not what to hope for'; cp. the use of *dare*—'to tell,' Ecl. i. 19. The sentence is an indirect interrogative: *nec quod speraret habebat*, 'he had nothing to hope for,' would be consecutive.

3-5. *cacumina* is sometimes taken as acc. of respect with *densus*, but the analogy of Ecl. ix. 9 favours the ordinary view that it is in apposition to *fagos*. *incoondita*, 'artless,' 'unpremeditated.' *Condere* is the technical term for regular composition, e. g. Ecl. vi. 7 *tristia condere bella*. So Milton, *Lycidas* 11, 'build the lofty rhyme.' *inotabat*, 'flung wildly.'

10. *rapido*, 'fierce,' 'scorching.' The word in its original sense appears to be nearly = *rapax*, denoting things which devour, scorch, sweep away, etc.: cp. G. i. 91 *rapidi solis*.

11. *alia*, 'garlic:' *serpyllum*, 'wild-thyme.' The dish she was preparing was that called *moretum*, a mixture of flour, cheese, salt, oil, and various herbs (*herbas olientes*).

12, 13. The general sense is that while everything else is asleep, the cicadas and I go on singing through the heat of the day. *mecum resonant cicadis*, 'echo with cicadas and with me'; cp. G. i. 41 *ignaros mecum miseratus agrestes*.

14. *tristes*, 'peevish' or 'sullen:' so *tristis* *Erinys* Aen. ii. 337; *navita tristis* (Charon) vi. 315.

16. 'However dark he was, however fair you were.'

18. *ligustra*, 'privet;' *vacoinia*, 'bilberry.' Such is the meaning of the words in Linnæus, but they may have had a different meaning in ancient times. As Kenn. points out, the identification of ancient plants is in many cases a matter of conjecture. Some suppose *vacoinia* to have been the purple hyacinth, and even identify it with *bakirbos*.

20. *nivei* with *lactis* rather than with *pecoris*. *niveum lac* being like

Hom. γάλα λευκόν. Genitives of abundance after such adjectives as *dives* and *abundans* are common in Latin poetry.

24. *Dircaeum*, i. e. Theban; Amphion being a Boeotian hero, at whose playing Thebes arose beside the spring of Dirce. *Actaeo Aracintho* seems a geographical solecism; Acte being an old name of Attica, and Aracinthus a mountain in Aetolia. Dr. Kennedy suggests that Virgil took the line direct from some Alexandrian poet—'Αμφίαν Διρκαῖον ἵνα δέραλη Αρακίνθῳ : and that *deralē* really = 'craggy,' from a later use of *derē* by Alexandrine poets. Other editors suppose that there was an Aracinthus (otherwise unknown) in Attica. For the rhythm of the verse and the hiatus, which are in imitation of the Greek, see Introd. pp. 14, 18.

26. *placidum ventis*, 'unruffled by the winds,' lit. 'calm with the winds,' i. e. by the dropping of the winds. Cp. Aen. iii. 69 *placataque venti Dant maria*, v. 763 *placidi straverunt aequora venti*; and Soph. Ajax, 674 δένων δ' ἀηδα πνεύματαν ἐκόμεσε Στένοτα πόντον, where Prof. Jebb points out that 'in the idiom of Greek and Roman poetry physical causes are often spoken of as personal agents endued with will and choice,—able either to produce or repress a particular effect. Thus the winds are powers which can trouble or can calm the sea.' Cp. Hor. Od. i. 3. 16 *Noti, Quo non arbiter Hadriae Maior, tollere seu ponere vult freta.*

27. *fallit*, there is a v. l. *fallat*: but the indic. is best, for he means that there can be no deception in such a mirror: *at* then = 'since,' 'seeing that.'

28. *sordida*, 'coarse.'

30. *viridi hibisco*, 'to the green hibiscus,' i. e. to feed; an instance of the poetical dative instead of prep. and case, as in Hor. Od. i. 24. 18 *nigro compuleret Mercurius gregi*, and often in Virgil. Others take *hibisco* as abl., 'with a switch of green hibiscus,' pointing to Ecl. x. 71, where it is described as something pliant, used for making baskets. It is uncertain what plant the *hibiscus* exactly was, but the first interpretation appears on the whole the most probable.

34. 'Nor would you repent of having frayed your lip with the reed;' cp. Lucr. iv. 588 (of playing on the pan-pipe) *Unco saepe labro calamos percurrit hiantes.*

35. *faciebat*, 'was ready to do.'

36. The instrument described is a pan-pipe (*fistula*) made of seven hollow hemlock stalks (*cicutae*), of unequal length. See on Ecl. iii. 25.

38. *ista*, because Damoetas has already given it to Corydon; 'Tis yours, and finds in you my worthy successor' (*secundum*). Cp. Hor. Od. i. 12. 17 *Nec viget quidquam simile aut secundum.*

40. *neq; tuta valle reperti*, 'found in a dangerous valley too,' and therefore a more valuable present.

41. *etiam auno*, showing them to be under six months, after which age the spots disappear.

42. *bina*, the distributive force of the word applies to *die*, 'twice a day they suck the ewe's milk.'

43. *abduoere*, poetical construction of *infiri*. after *orat*; cp. Aen. vi. 313
orantes primi transmittere cursum.

44. *sordent*, 'are despised.'

46. *Nymphae, Maiis*. He poetically represents the wood and water nymphs as offering him the flowers which await him in the country.

48-50. *pallentes*, 'yellow' violets; cp. Ov. Met. xi. 110 *saxum quoque palluit auro. amethi*, 'dill' or 'fennel,' an aromatic plant with a yellow flower. *oaxia*, an aromatic shrub with leaves like the olive. *mollia*, 'bending' or 'pliant:' so of corn Ecl. iv. 28, horses' necks G. iii. 204, waving hair Aen. ii. 683. *pingit*, 'picks out,' or 'sets off.' *vaccinia*, 'bilberries,' or 'hyacinths:' see on l. 18 above. *calta*, 'marigold.'

51. *mala*, i. e. those called *Cydonia* probably quinces: cp. Martial, x. 42 *Tan dubia est lanugo tibi, tam mollis, ut illam Halitus et soles et levis aura terat: Celantur simili ventura Cydonia lana, Pollice virgineo quae spoliata nitent.*

53. *cerea*, of waxy colour, 'yellow,' this being the most valuable kind. *huic quoque*, 'this fruit too (i. e. the plum) shall have due honour.' The term *pomum* included various kinds of fruit. On the hiatus *prund*: *hōnas*, see Introd. p. 17.

54. *proxima*, 'neighbour,' the laurel and myrtle being often associated together both in gardens and in bouquets.

57. *concedat*, Iollas, the master of Alexis, would outbid you.

58, 59. *floribus*, etc., apparently proverbial expressions to denote misery caused by one's own folly. *austrum*, the Sirocco, a scorching wind, called by Aeschylus δενδροθήμων βλάβα (Eum. 938).

60. *quem fugis*, etc., i. e. 'why do you despise me because I live in the country?'

61. *arcos*, not cities in general, but Athens, which to a Greek shepherd would be the noblest of cities.

65. *o Alexi*, for the quantity see Introd. p. 18.

66. *iugo*, abl. instrum. with *referunt*, 'draw home.' *suspensa*, uplifted, so as not to touch the ground—opposed to *depressa*. Cp. Hor. Epod. ii. 63 *videre fessos vomerem inversum boves Collo trahentes languido.*

70. An unpruned or half-pruned vine would be a reproach and sign of bad husbandry.

71. *quin tu paras?* is a mild imperative, 'why don't you?' *quin = qui non*, and corresponds to the Greek idiom τί οὐκ with aorist. Hence (by a process analogous to that which produces the Greek idiom ολαθ' δ δράσσω) *quin* is associated with imperative *quin ag* (G. iv. 329), and finally becomes a mere particle of transition = 'moreover.' *quorum indiget usus*, 'which daily need requires.'

NOTES TO ECLOGUE III.

PALAEMON.

MENALCAS. DAMOETAS. PALAEMON.

A RUSTIC singing-match, modelled on Theocritus (esp. Idyll v), between two herdsmen, Menalcas and Damoetas, with Palaemon as umpire. They sing alternate couplets ('amoebaean' singing), and Palaemon declares the match drawn. The scenery is partly Sicilian, but not specially localised. The date is uncertain; but it was written before Ecl. v (see Ecl. v. 87). It speaks of Pollio (ll. 84-89) as encouraging Virgil in pastoral poetry, and the inference has been drawn that it must have been written not later than B.C. 43, the 27th of Virgil's age, when Pollio was appointed *legatus* in Gallia Cisalpina: but this can hardly be taken as a decisive landmark.

1. *cuium*. This adjectival pronoun had become obsolete in Virgil's time, and his use of it was parodied by an unknown critic (Ribb. Prol. viii. p. 99). *Dic mihi, Damoeta, 'cuium pecus' anne Latinum?* *Non; verum Aegonis;* *nostris sic rure loquuntur.* It is found in Plautus, e. g. *Trin.* i. 2. 7 *Cuia vox prope me sonat?* in Terence, e. g. *And.* iv. 4. 24 *cuium puerum;* and once by Cicero, *Vert.* ii. 1. 54, apparently in a legal formula—*cuius res sit,* *cuium periculum.*

3-6. *ipse.* 'The master;' cp. *Plaut. Cas.* iv. 2. 20 *Ego eo quo me ipsa misit,* *Ter. And.* ii. 2. 23 *ipsus tristis,* and *Juv.* v. 86 *ipse Venefrano piscem perfundit.* Cp. the proverbial phrase *ab ῥῶψ ἔφα,* 'the Master said'—whence our *ipse dixit.* For the hiatus *peorū ἔτ* see *Introd.* pp. 17, 23.

8. *qui te, sc. corrupserit,* or some such taunt. *transversa,* neut. plur. used adverbially, 'looking askance.'

10, 11. *arbustum,* 'plantation' or 'vineyard'; see on *Ecl. i. 40.* *mala,* 'malicious:' so in the legal terms *malus dolus, mala fraus.*

12-14. The *puer* is Daphnis. Menalcas, out of envy, had broken the bow and pipe which had been given to the boy Daphnis by some other shepherd.

16. 'What are owners to do, when thieves are so bold?' (as Damoetas in stealing Damon's goat).

17-19. *excipere* = 'to await,' for attack or defence: here *excipere insidiis* = 'lie in ambush to catch.' *Lycosca,* the name of the dog. *quo nunc,* etc., 'What is yonder rogue darting out at now?' Damoetas was just rushing out of his ambuscade.

21. *non redderet,* delib. subj. 'was he not to hand over?' i. e. 'should he not have handed over to me?' As imperf. indic. states a fact in past time, the imp. subj. states a supposition or possibility in past time; the

English idiom for which is pluperfect, 'should have,' 'could have,' etc., and its point of view is the moment of speaking: whereas the Latin idiom goes back as it were to the past and then makes its supposition. Cp. Plaut. Tim. ii. 2. 96 *Non illi argentum redderem? Non redderes.* *reddere* here, as often, is not to give *back*, but to give duly or properly, to the right person: cp. *reddere litteras*, of the letter-carrier's delivery; *rationem reddere* 'to render an account,' etc.

25-27. *ta illum, sc. vicisti*, from *victrix* above. *astula*, the 'Pan-pipe,' Gk. *οὐραῖς*, of stalks fastened with wax or stringa. The material, which varied, is often put for the instrument itself—thus *avena* (i. 2), *calamus* (i. 10), *arundo* (vi. 8), *cicuta* (v. 85). *in trivis*, 'in the common street,' and so to vulgar ears alone: cp. *carmen triviale* Juv. vii. 55. *stipula* is perhaps a single pipe. *disperdere*, as we say, to 'murder' a song. Transl. 'Were you not often in the streets, poor player that you are, murdering some unhappy strain on grating pipe of straw?' Milton's imitation is well known (*Lycidas* 123):

'And when they list, their lean and flashy songs
Grate on their scrannele pipes of wretched straw.'

31. *depono*, 'stake:' so *καρθεῖνας δεῖλος* Theocr. viii. 11.

32. *asim*. This and *faxo* (*fac-so*) are the only regular survivals after Terence of a series of future forms in *-so*, *-sim*, *-sere* (indic., subj., infin.), found in Plautus, old laws, etc.

36. *ponam = deponam*, as l. 31.

38, 39. 'On which some cunning chisel has traced the pliant vine entwined with clusters that the pale ivy spreads.' *torno*, abl. instr. *facili*, 'easily moving.' *ready.* *hedera pallente*, abl. instr. with *diffusos*, 'clusters spread by the pale ivy,' a slightly artificial variety for the simple *diffusos hederae pallentis corymbos*.

40-42. *in medio*, i.e. in the spaces left by the vine and the ivy. *signa*, 'figures.' Conon, of Samos, an astronomer, B.C. 260-220. *alter*, probably Eudoxus of Cnidus, B.C. 360, whose 'Phaenomena' (a book on astronomy) was versified by Aratus, 270 B.C. Such works were used by farmers, as almanacs are now. *descripsit radio*, 'traced with his rod;' apparently, as in Aen. vi. 850, a phrase for scientific delineation in general. Strictly speaking, the *radius* was the rod with which geometers drew figures on the *abacus*. *orbem*, i.e. of the whole heavens. *curvus*, 'bending' (over the plough), *arator*, *nisi incurvus, praevaricatur* Pliny, xviii. 19.

45. *molli*, 'soft' or 'pliant,' renders the *τρύπαι δεινῶν* of Theocr. i. 55.

48. 'If you look at the heifer, you will find nothing to say for the cups,' lit. 'there is no reason why you should praise.' *quod*, 'why,' lit. 'as to which,' accus. of reference. Damoetas mentions briefly that he has cups as good as those of Menalcas, and then adds that the heifer would be a much better stake.

49, 50. *numquam hodie*, a colloquial phrase, found in the comic poets, e.g. Plaut. Asin. iii. 3. 40 *Qui hodie numquam ad vesperum vivam.*

veniam, etc., 'I will come to any terms you choose.' Menalcas begins as if he wished some particular judge; but catching sight of Palaemon, substitutes his name. 'Only let our judge be — well, the man coming there, Palaemon.'

52. *quin age*, 'come on then:' see note to ll. 71. *si quid habes*, 'if you are able.'

53. *quemquam*, sc. *iudicem*, 'I am content with any judge.' *vicine*, Damoetas calls Palaemon 'neighbour,' wishing to conciliate him.

54. *semibus imis reponas*, 'give close attention to,' lit. 'place in your inmost feelings.'

59. *alternis*, 'with alternate verses,' & *dμοβαῖον* Theocr. viii. 61. The rule of 'amoebaeon' song is that the second competitor replies to the first in the same number of verses, and with parallel subject-matter.

60, 61. *Musae*, gen. sing. 'with Jove begins our song.' Forb. and Con. put a comma at *principium*, taking *Musae* as voc. plur.: which is also possible. *colit*, 'cultivates,' 'makes fruitful,' i.e. by sending the rain from the sky.

62, 63. *sua*, 'that he loves.' The laurel and hyacinth are always growing in Menalcas' garden. *lauri et*, for the hiatus see Introd. pp. 17, 18.

64. *malo*, apples were sacred to Venus, and were therefore especially appropriate in flirtations.

66, 67. *ultrō*, 'unasked.' The word denotes anything 'beyond' what would be expected. *mens ignis*, 'my flame,' i.e. 'my love:' so *ardor*. *Delia*, a girl in love with Menalcas. Some explain it of Diana ('she of Delos'), who assisted shepherds in hunting, and would be known to their dogs. But this explanation is far less probable.

68. *meus Veneri*, 'my love,' answering to *meus ignis* of l. 66.

69. *palumbes*, 'wood pigeons,' sacred to Venus, and favourite gifts between lovers. *concessere*, 'have built their nest.'

71. *altera*, sc. *decem mala*, 'a second batch of ten.'

73. i.e. in order that the gods may bind her to fulfil them. The other explanation, that Galatea's words are so beautiful as to be fit for the ears of the gods, is not quite so good.

74. *ipse*, 'in your heart,' as opposed to your outward conduct in making me stay and watch the nets while you enjoy the chase.

76. *Phyllis* is the mistress of *Iollas*; and Damoetas, posing as a successful rival, boastfully asks him to send her to him. In the next couplet Menalcas replies in the person of *Iollas*, and declares that *Phyllis* is passionately fond of him. *natalis*, the birthday was a season for merry-making.

77. *cum faciam pro frugibus*, i.e. at the rural festival called the *Ambarvalia*, a season for abstinence from love, whence Damoetas tells *Iollas* not to send *Phyllis* but to come himself. *faore* (like Gk. *βέσσιν*, and *operari*) is a common phrase for 'sacrificing.'

79. *longum*, best taken with *inquit*, 'lengthened out her farewell.'

Others take it with *vale*, 'a long farewell.' *valē inquit*, for the scansion see Introd. p. 18.

82. *deynalzis*, sc. *a lacte*, 'weaned.'

84, 85. C. Asinius Pollio, the distinguished poet, orator, and historian. He was a patron of Virgil, Horace, and other writers, and was the first person to establish a public library at Rome. The *vitala* (as also the *taurus* of l. 86) is intended as a sacrifice in honour of Pollio.

86, 87. *nova*, 'new,' i.e. original. Some suppose the term to denote tragedies on Roman subjects, not copied from the Greek. Cp. Ecl. viii. 10 where Pollio's tragedies are praised. But it is unnecessary to restrict *nova* to this precise meaning. *qui potat*, consecutive subj., 'such as butts.'

88-91. The general sense is, 'May the admirer of Pollio's genius reach Pollio's eminence in literature: may he, to speak allegorically, reach the Arcadian dream-land of poets, where every tree streams honey, and every bush bears spice. But may the admirer of Bavius and Macvius try in vain for poetic fame: may his labour be as much thrown away, as in yoking foxes to the plough or milking he-goats.' *quo te quoque gaudet (venisse)*, 'the point which he rejoices that you have reached.' *Bavius, Macvius*, all that is known about these persons is that they were inferior poets, and enemies of Virgil and Horace. One of Horace's Epodes (10) is about Macvius, and consists of a prayer that he may be drowned in the course of a voyage he is making.

96. *reico*, here a dissyllable. The spelling of the best ages was *reicio* or *reiecio*, not *reicio*: and so with the other compounds of *iacio*. See Munro on Lucret. i. 34.

98. *cogite*, i.e. drive to a shady place. *praeceperit*, 'shall have already dried up.'

102. *neque* appears to be used as = *obbi*, 'not even:' cp. CIC. Tusc. i. 26 *quo nec in deo quidquam maius intelligi potest* (quoted by Wagner).

103. *fascinat* (the Latin form of *βασκαίνειν*) = to 'charm' or 'bewitch,' here by means of the evil eye.

104, 105. The answer to the riddle is unknown. Various conjectures are recorded, e.g. that Virgil intended the tomb of one Caelius (by a pun on *caeli*), who had lost everything but land enough for a grave; that he meant a well, an oven, the shield of Achilles, etc.

106, 107. *inscripti nomina*, 'with the names written on them,' accus. after passive verb in imitation of the Greek. See note to Ecl. i. 55. The flower referred to is the hyacinth, which was said to be inscribed with *ΑΙ ΑΙ*, denoting Ajax, or *Τ*, denoting Hyacinthus, the favourite of Apollo.

109, 110. 'You deserve the prize, and so does he, and so will any one who shall feel love as you—the alarms of its enjoyment, the bitterness of disappointment.' This is the general sense of the MS. text. Wagn., Forb. and Ribb. read in l. 110 *haut* (i.e. *haud*) . . . *haut*, with a full stop after *hie* in 109: the words *et quisquis . . . amaros* then = 'he who is not afraid and backward in love will not find it bitter.' But no change is necessary.

111. **rivos**, artificial rills, stopped with sluices, by means of which the supply of water to the fields could be regulated.

NOTES TO ECLOGUE IV.

POLLIO.

THE date of this poem is B.C. 40, in which year Pollio was one of the consuls. Its immediate occasion was the peace of Brundisium, concluded between Octavianus (Augustus) and Antony; and the poet expresses the general hopes of a new era of peace and prosperity in language suggestive of the return of a bygone age of gold, connecting this age with the birth of a boy expected in this year. Who was this boy? Three main views are held: (1) that it was the expected offspring of Octavianus himself and Scribonia, whom he had recently married; (2) the child of Antony and Octavia, by whose marriage the peace of Brundisium was solemnised; (3) a son of Pollio, born about this time (Asinius Gallus). This last interpretation, resting on the authority of Asconius Pedianus, is adopted by Ribbeck and Prof. Sellar; but it is difficult to think that Virgil could, under the circumstances, speak of the child of any subordinate person as the regenerator of the Roman world. Also such expressions as *ille deum vitam accipiet* (l. 15), *pacatumque reget orbem* (l. 17), *cara deum suboles, magnum Iovis incrementum* (l. 49), would be altogether out of place as applied to a son of Pollio. Against the second interpretation it may be urged that Virgil, as an adherent of Augustus, would hardly venture on so special a compliment to his rival Antony. Moreover, Octavia's child, born this year, was really the child of Marcellus, by whom Octavia was pregnant when she married Antony. On the whole the most likely view is that the offspring of Octavianus and Scribonia is intended. The main objection is that it is spoken of as a boy (*nascenti puer* l. 8, *parve puer* l. 60), while the child of Octavianus and Scribonia was a girl—the afterwards notorious Julia. But the poem was written before the birth took place, as ll. 8 and 60 prove. And although it is strange that Virgil should have ventured to prophesy the sex of the child, and should have let the poem remain unaltered when his prophecy had been proved to be erroneous, still such terms as *deum suboles* and *magnum Iovis incrementum* are only applicable to a child of the Julian gens, and are at the same time in harmony with the language in which Virgil elsewhere speaks of the house of Caesar, e.g. Aen. ix. 642 *dis genite et geniture deos*, Ecl. i. 6 *deus nobis haec otia fecit*. Happily the beauty of Virgil's poetic anticipations—of which all we can say for certain is that they were not fulfilled—is independent of the solution of this question.

The curious coincidence of Virgil's language in this Eclogue with that of Hebrew prophecy (e.g. Isaiah xi), which has gained for the poem the title

of 'Messianic,' and for Virgil the credit of something like Christian inspiration, has been explained by supposing an acquaintance on Virgil's part with the later Sibylline books manufactured at Alexandria, and reflecting Jewish as well as other Oriental ideas. But we need not go further than to classical sources for a parallel. The general yearning for a return of peace and prosperity was enough to be father to the thoughts here expressed: and the poem (as Prof. Sellars remarks) has more in common with the myth in Plato's *Politicus* than with the prophecies of Isaiah.

3. *consule*, i. e. Pollio; see Introduction.

4. 5. *Cymaeum Carmen*, the prophecies contained in the Sibylline books, and uttered by the Sibyl who lived near Cumae or Cyme in Campania. They seem to have combined two traditions, (1) that of successive ages or cycles—of gold, silver, bronze, etc.—the tenth and last being that of the Sun-god Apollo, (2) the notion of an *annus magnus*, or Great Year, an enormous period of time, at the end of which the heavenly bodies were again in the same position as at first. The Great Year is regarded as divided into the ten cycles. The tenth and last is now reached (*tunc iam regnat Apollo* l. 10). When it is ended, the Great Year will commence afresh with the golden age. Shelley's imitation (in the final chorus of his *Hellas*) is well known:

'The world's great age begins anew,
The golden years return.'

6. *virgo*, Astraea or Justice, said to have left the earth in the iron age. *Saturnia regna*, Saturn was king in Latium during the golden age. *et*—'both,' the omission of the second *et* being supplied by repeating the verb; cp. Aen. vii. 327 *edit et ipse pater Pluton, odere sorores*.

8. *quo*, abl. of circumstance, 'with whom.' The child's birth is to be the accompaniment of the golden age.

10. *iam regnat Apollo*, see note on l. 4.

11. *adeo* here emphasizes *te*, 'it is in thy consulship.' It is frequently used as a particle of emphasis with pronouns and numerals, e. g. G. i. 24 *tuque adeo*, Aen. iii. 203 *tres adeo incertos soles*. *deucus* *hoc aevi*, 'this glorious age;' *deucus* being virtually an attribute of *aevum*: cp. *miracula rerum, στρέψασα νίπτων*, and the like. *inabit*, 'shall commence.'

12. *magni menses*, the ages or periods into which the Great Year is divided.

13. *soeleris*, i. e. the stain of the recent civil wars.

14. *irrita*, 'being effaced.'

15. *ille*, the *puer* of l. 8. *deum vitam*, characteristic of the golden age.

17. *patriis virtutibus*, the explanation of this phrase depends on the question of the identity of the boy to whom the Eclogue refers.

18-20. *nullo cultu*, i. e. spontaneously, a sign of the golden age. *baccare*, 'foxglove.' *cologanum*, 'Egyptian bean.'

21. *ipsae*, 'of their own accord ;' so *ipsa* l. 23.

23. *blandos*, 'smiling.'

24. *herba veneni*, descriptive gen., 'poisonous herb ;' cp. Juv. iii. 4
graum litus amoeni Secessus (cited by Con.).

25. *valgo*, emphatic, 'by the wayside' (Con.).

28-30. *mollis*, 'bending,' or 'waving.' *rosoida*, 'dew-born,' an old legend supposing honey to fall in the shape of dew : cp. G. iv. 1. There can hardly be a reference here, as Heyne and Con. think, to honey sometimes found in hollow trees ; for an extraordinary, not an ordinary phenomenon is implied. *mella*, cognate accus. after *studabant*.

31. *fraudis*, 'guilt' or 'wrong,' opposed to the innocence of a state of nature.

34. *Tiphys* was the steersman of the Argo.

38. *vector*, 'passenger,' here—the merchant with his goods. For the idea cp. Hea. Opp. 336 οὐδὲ ἐν τῷ Νίσσορραι, καρπὸν δὲ φέρει ζεῦπος δροῦα.

43. *ipse*, unbidden, 'by nature's gift.' *rubenti murice*, abl. of instrument, 'shall change (i. e. dye) his fleece with purple.'

46, 47. *talia saecula*, accus. with *currere*, 'run through such ages ;' cp. *currimus aequor* Aen. iii. 191. Some take it as voc., the Parcae speaking to their spindles, but addressing the ages—surely an awkward confusion : and *talis* in voc. is unusual. *xumine*, abl. of respect with *concordes* ; 'the Parcae that utter in concert the fixed will of fate.'

49. *incrementum* here—'progeny.' Generally it is used with a gen. to denote the embryo from which a thing springs, as Ov. M. iii. 103 *viperos dentes, populi incrementa futuri*. Hence some explain 'germ of a Jove to come,' i. e. the child will in future reign as a Jove upon earth. But the connexion with *deum suboles* is against this.

50. *mundum*, i. e. the world, 'nodding with its massy dome.' The universe trembles with emotion at the approach of the new deity.

51. *terrasque*, for the quantity see Introd. p. 17.

52. *lastantur*, after *aspice*, *vide*, *dic*, *quaeso*, and certain other similar expressions the ordinary construction in dependent interrogations is dropped, and the subordinate verb is regarded as a principal one, and put in the indicative. Cp. Ecl. v. 6 *aspice ut sparsit*, etc.

53, 54. *tam longae* is virtually adverbial—*tam longum*. 'May these latter days of mine last long enough, and breath be granted me enough to sing of thy deeds.' *dicere* ; the regular Latin idiom would be *ad dicenda* or *ut dicam* : but poets use the infinitive more freely after the analogy of Greek : cp. Aen. i. 527 *non nos . . . Libycos populare Penates Veninus*.

60-63. *risu*, 'with a smile.' The whole passage is a prayer for the speedy appearance of the child who is to herald the golden age, and cannot share its delights till he has gladdened his parents' eyes by coming into the world. *tulérunt*, a quantity admitted in poetry : so *stetérunt*, *dedérunt*.

NOTES TO ECL. V.

DAPHNIS.

MENALCAS. MOPSUS.

A RUSTIC singing match, as Ecl. iii. Two shepherds meet, and agree to sing on Daphnis, the ideal shepherd. Mopsus begins with a lament, ll. 20-44; Menalcas follows with an apotheosis, ll. 56-80. The date can only be determined as subsequent to ii and iii, which are alluded to ll. 86, 87. It has been thought that there is no object in imagining an apotheosis for Daphnis, unless he represents some other person; and if this be so, the person intended must be Julius Caesar. But if this was Virgil's meaning, he has so carefully veiled it, that there is no internal evidence of reference to Caesar, except perhaps in l. 66 (see note *ad loc.*). It is, however, at least probable that Virgil, attached as he was to the cause of Caesar, should catch the popular feeling after Caesar's murder, and embody it in an allegorical poem.

1. *boni inflare*, 'good for breathing on.' This use of the proative infinitive with adjectives is imitated from Greek, and is common in Latin poetry, and in post-Augustan prose; cp. *blandus ducere* Hor. Od. i. 12. 11, *cantare periti* Ecl. x. 32, *certa mori* Aen. iv. 564.

3. *consedimus*, so most MSS. The perfect is here used in the same idiomatic way as the Greek aorist, 'why did we not sit?' = 'why do we not?' *considimus*, the ordinary tense in Latin, has little or no authority.

7. *sparsit*, for the indic. *aster aspice ut* see on Ecl. iv. 52. *xaris*, 'scattered,' 'straggling.'

9. Ironical. He might as well try to emulate Phoebus.

10, 11. *Phyllidim*, as *Aloonis*, is objective genitive—'passion for Phyllis.' *Aloon*, some shepherd. There was a Spartan hero called Alcon; also a sculptor (Ov. M. xili. 683), and an archer (Val. Fl. i. 399); but it is not probable that any of these are meant. *Codrus*, mentioned also Ecl. vii. 22, 29. The scholiasts say he was a poet hostile to Virgil; but the name is probably fictitious.

13-15. *immo = μὴν οὖν*, 'nay, but.' *modulans alterna notavi*, 'setting them to music I marked the alternations of flute and voice' (Con.). *deinde*, 'then, if you will.' Mopsus is nettled at the mention of Amyntas, and Menalcas reassures him ll. 16-18.

16. The willow has leaves of the same shape and colour as the olive, but is of far less value; and the Celtic reed *saltuosa* smells like the rose, but is too brittle to be woven into garlands.

21. *fiabant*. A spondee in the first foot with a pause after it gives a

certain slowness and heaviness to the rhythm, and is seldom used by Virgil, except (as here and Aen. vi. 213) to suggest melancholy.

23. *atque . . . atque* is unusual for 'both . . . and'; Wagner (followed by Kennedy) denies it to be Virgilian, and takes *complexa* as a finite verb = *complexa est*. Each *atque* is then an ordinary copula. But cp. Sil. It. i. 93 *Hic crine effuso atque Ennaeas numinae divae Atque Acheronta vocat Stygia cum teste sacerdos. vocat crudelis mater*, 'calls out upon their cruelty with a mother's cry' (the position of *mater* being emphatic).

27. *Poemos*, a conventional epithet; see on Ecl. i. 55.

28. *loquuntur*, with acc. and infin., as Aen. i. 731; an exceptional construction.

29-31. Daphnis had introduced the worship of Bacchus, with his car drawn by tigers, and his troops of worshippers (*thiasos*), bearing the thyrsus, a pointless spear (*hastas*) wreathed with vine-leaves. *Armenias*, the worship of Bacchus being of Eastern origin. *induore*, 'introduce.' *mollibus*, 'waving.'

35. *Pales*, a purely Italian deity, is again associated with the Greek Apollo in G. iii. 1. Virgil blends the two mythologies as he pleases.

37. *infelix*, 'unfruitful'; the original meaning of *felix* being 'fruitful' (root *FE*, cp. *φίω*, *fetus*, *fenus*, *fecundus*, etc.).

38, 39. *mollī*, here probably = 'tender,' 'soft,' in contrast to *spinis acutis*, not (as ii. 50, iv. 28 and supr. 31) 'waving.' *purpureo* perhaps merely = 'bright,' of the white narcissus. But there seems to have been a narcissus with a purple centre, hence *stavar rubens narcissus* Cris 96. *palmarus*, a prickly shrub in South Italy—'Christ's thorn.'

40. The meaning is, 'Scatter leaves upon the ground where Daphnis is buried, and plant trees beside the fountains close by.'

42. *carmen*, an 'inscription' or 'legend,' so Aen. iii. 287.

48, 49. *sequiperas*, so Pal.: this appears the better orthography. *magistrum*, i. e. Daphnis. *alter ab illo*, 'second to him,' cp. *heros ab Achille secundus* Hor. Sat. ii. 3. 193.

51. *tollemus ad astra*, 'sing of his rising to heaven.' The reference is to the 'apotheosis' which is coming (ll. 56-80), whether that apotheosis be of Daphnis only, or of Julius Caesar.

52. *Daphnīn*, the MSS. are in favour of the Latin form *Daphnīm* in this place: but it is very questionable whether Virgil would have introduced *-īm* unelided.

54. *intā*, 'your coming song.'

56. *candidus*, 'in glory,' applied to special or divine beauty.

58. All nature rejoices at his apotheosis, as it had mourned his death (24 sqq.).

63. *iatonād*, 'shaggy,' 'unlopped'—even the wildest regions rejoice.

64. *deus . . . Menalca* is what the rocks and mountains say.

66. *altaria*, 'as high altars' (for sacrifice): Daphnis, as a hero, has only the common *ara* for unbloody offerings; Apollo, the *altare* for victims.

On the view that Daphnis represents Caesar, the allusion to Phoebus refers to the fact that Caesar was worshipped by decree of the Senate, on the day before the *Ludi Apollinares* (iv. Non. Iul.). His birthday was iii. Non. Iul.; but the Sibylline books forbade the worship of any other god on the same day with Apollo.

67. *vina*, the same as *duo* in the next line, a poetical use of a distributive numeral for a cardinal.

70. It seems difficult to trace in *frigus* and *meassis* allusion to special festivals. At whatever time of year we worship Daphnis, says Menalcas, there shall be plenty of wine.

71. *calathis*, not 'baskets' as ii. 46, but 'stoups,' or perhaps flagons cased in basket-work, such as are common to this day in Italy. *Ariusium* was a sweet Chian wine of high repute. *nectar* in apposition to *vina*.

72. *Lyotius*, from Lycta, a town in Crete = 'Cretan.'

75. *lustrabimus agros* ('make our circuit of the fields') seems to refer to the *Ambarvalia* or festival of sacrifice to Ceres for a good harvest, G. i. 339. *Lustrare* = *ambire* (*arva*), whence *Ambarvalia*. Festivals to the nymphs were a Sicilian, not Italian, custom.

80. *damnabis*, 'shalt condemn men in (i. e. bind them to pay) their vows' (*votis*, abl. of respect); cp. *voti rcus* Aen. v. 237.

86. The identification of the poet with the shepherd (Ecl. x. Introd.) leads Virgil here to represent Menalcas as author of Ecl. ii and iii. If Julius Caesar has been meant by Daphnis, Virgil would be identifying himself with the singer of the 'apotheosis.'

90. *paribus nodis atque aere*, 'with regular knots and brass;' whether *aere* denotes brass rings or a brass tip is uncertain.

NOTES TO ECLOGUE VI.

VARUS.

A COSMOGONICAL and mythological song by Silenus, extorted from him by stratagem by two young shepherds. This Eclogue is one of the few passages in Virgil's writings (G. ii. 475 sqq., Aen. i. 742-746, vi. 724-751 being the others) which show the hold taken upon him by his study of philosophy (including the germs of what we now term physical science) under the celebrated Epicurean Siro; though, as is natural from his intimate acquaintance with Lucretius, the Eclogues and Georgics show many incidental traces of Epicureanism, and one of his shorter poems (*Catalepton* or *Catalecta*), written about 53 B. C., indicates a desire to let philosophy inspire all his subsequent writings. The recent example of Lucretius, and the precedent of the early poet-philosophers and philosopher-poets of Greece (Empedocles, Parmenides, Xenophanes, etc.), would en-

courage the belief in philosophy as the true province of poetry. See Introd. p. 5.

Alsenus Varus, to whom the poem is addressed, had probably asked Virgil to celebrate his exploits in the recent civil wars (l. 7), and the poet pleads in apology the command of Apollo to devote himself to humbler subjects of pastoral poetry. The confession in l. 3 of a youthful ambition to write epic poetry (*reges et proelia*) is perhaps genuine; and in treating cosmogony and mythology the poet indirectly shows his command over epic verse: but for the present his judgment probably told him that the subject of contemporary wars had better be avoided.

1. *prima*, 'at first,' adverbial. *Syracosio*, Sicilian (i.e. pastoral) poetry.

3-5. *surem vellit*. This gesture, as symbolical of reminding a person, was the regular mode of *antestatio* or summoning a witness, Hor. Sat. i. 9. 77. *deductum*, 'slender,' 'trivial'; lit. 'thin spun.' It is in antithesis to *pingues*, and both are predicates: 'Tis a shepherd's part that the sheep he feeds be fat, the songs he sings be thin.'

6, 7. *super tibi erunt*, 'you will have more than enough.' For the tmesis cp. Aen. ii. 567 *iamque adeo super unus eram*. *tristia*, 'grim,' a fixed epithet of wars. *condere*, to 'celebrate,' 'sing of,' cp. Ov. Trist. ii. 336 *immania Caesaris acta condere*.

9, 10. *nox iniuissa*, etc. 'I sing what I am bidden; but if I find readers for my pastoral strains (*haec quoque*), your renown shall be proclaimed all the same (as if I had acceded to your request).' *Legal*, on the evidence of Priscian, is preferred by some editors; but the future, implying confidence that he will be read, is more appropriate. Varus will *certainly* be no loser. *myricae*, 'tamarisks.'

15. *inflatum venas*, for the constr. see on Ecl. i. 55.

16. *procul tantum*, 'just apart,' a translation of *τυρθὸν ὅσσον ἀναθεῖ* Theocr. i. 45. For *procul*—'apart,' without the idea of 'far,' cp. Aen. x. 836 *procul aerea ramis Dependet galea*.

17. *cantharus*, a drinking can, shaped like a beetle (*κάνθαρος*). *attrita*, 'well-worn' by constant use. *pendebat*, i.e. from his hand: he was still holding it.

18, 19. *spe carminis luserat*, 'had beguiled with hopes of song;' cp. Aen. i. 352 *vana spe lusit amassem*. *ipsius*, i.e. his own. For the unusual position of *ex*, Con. compares Lucret. iii. 10 *tuis ex, inclute, chartis*.

21. *videnti*—*vigilanti*, 'when he was now awake;' cp. Ter. Eun. i. 1. 28 *vivus vidensque pereo*, and Cic. Sest. 27, 59 (which shows it to be a proverbial expression) *vivus, ut aiunt, est et videns*.

24-26. *satis est*, etc. 'It is enough to have shown your power'—*quod puluisse vidi etis*. *cognoscite*, 'hear;' cp. Juv. iii. 288 *cognoscere proemnia rixae*. *ipse*, 'at once,' without waiting to be pressed.

27. *in numerum*, 'in measured time;' regular use of *in* with accus. to denote accompanying circumstances; so *servilem in modum, in orbem, in vicem*, etc.

30. *Orpheus*, here a dissyllable.

31 sqq. Virgil here expounds the Epicurean doctrine of the formation of the world, as it is explained by Lucretius in the 'De Rerum Natura.' The four elements of earth, air, fire, and water, are first created by the concourse of 'atoms' (*semina*) in the 'mighty void' (*magnum inane*). Out of the four elements grows the world. Then earth and sea are separated; the sun is formed; the clouds arise; animals and vegetables come into being. The phraseology is Lucretian throughout.

32. *animae*, 'air,' as in Lucret. i. 715.

33, 34. Note that all the verbs from *concreverit* (l. 34) to *cadant* (l. 38) are in the subj. of oblique interrogation after the *ut* of l. 33. *ipse*, i. e. not only the *exordia*, but the formed universe itself in its early stages (*tener*, of an early formation, in contrast to *durare* l. 35). *exordia*, 'origin,' 'beginning,' 'from these elements all things had a beginning.' *mundi orbis*, 'the whole round world,' in the wider sense of earth and heaven.

35, 36. 'How the soil began to harden, and shut off Nereus in the sea.' *durare*, here intransitive, a rare use, but in Virgil's manner. *discludere*, etc., i. e. the sea is separated from the land.

38. *altius cadant*, 'have a longer fall' (Con.), owing to the clouds having been raised up from the earth. The position of *atque*, as second word in the clause, is very unusual; hence Wagner (followed by Dr. K.) proposed to read *lucescere solem altius, atque*, etc.: but *altius* would then have little force. In Lucer. iii. 531 *scinditur atque animo haec quoniam natura*, Lachm. reads *usque adeo*, Munro *itque animae*; and in two passages cited in Horace (Sat. i. 4. 107, Epp. i. 1. 25) there is a v. l. *aque*. It seems best, however, to admit the solecism here.

39. *incipiant*, conjunctive, in subordination to the preceding oblique interrogation.

40. *ignaros*, act. = 'that as yet knew them not.' It might be pass. 'as yet unknown'; cp. Ov. Met. vii. 404 *proles ignara parenti*, Tac. Ann. ii. 13 *per occula et vigilibus ignara*. But the active sense is perhaps more poetical. There is a v. l. *ignotos*.

41-46. Four myths are introduced—(1) Deucalion and Pyrrha, (2) Prometheus, (3) Hylas, (4) Pasiphae—to represent the early history of man according to legend.

41. *Saturnia regna*, not in apposition to *lapides iactos*.

43. 'He also tells how Hylas was left behind at the spring, and the sailors called for him,' etc. *quo fonte reliquit*, lit. 'at what fountain left behind,' but *quo* is virtually adverbial, according to a tendency in Latin to throw an adverbial notion into adjectival form. Cp. Aen. i. 181 *Antheus si quem Iactatum vento videat*, 'see Antheus anywhere.'

44. **Hyd^ē Ȣmne.** For this shortening of a long vowel in hiatus before another vowel see Introd. p. 18.

46. **solnatur** = **canit Pasiphaen sese solantem**, cp. *circundat* l. 62.

47-51. **virgo**, of other than unmarried women, Hor. Od. ii. 8. 22 *nuper virgines nuptas*. **Proetides**, daughters of Proetus, king of Tiryns, who were driven mad by Juno, and went about lowing like cows. **falsis**, 'counterfeited.' **collo**, dative. **levi fronte, humana scilicet** (Servius).

53, 54. **latum**, for the constr. see on Ecl. i. 55. **fultus hyacintho**, a Greek rhythm: see Introd. p. xvi. **pallentes**, of grass, is a mere translation of *χλωρός*: but the poet no doubt intended to point the contrast between the light green of the grass and the dark green of the ilex.

55 seqq. **claudite**, etc. are Pasiphae's words, the previous sentence having expressed her thoughts. She bids the nymphs guard the 'forest glades' (*nemorum saltus*), in case they may find the bull. Perhaps also he may be enticed by cows to the Cretan stalls (*Gortyna*, a town of Crete).

61-63. **puellam**, Atalanta, whom Hippomenes defeated in a race by throwing one of the apples of the Hesperides before her. **Phaethontiadas**, 'sisters of Phaethon,' an extension of the meaning of patronymics. **museo amarae corticis**, 'with mossy bark of bitter taste' (Con.). **circundat** = **canit circumdatas**, cp. 46 above. The sisters of Phaethon, weeping for their brother's death, were turned into poplars according to the ordinary version (cp. Aen. x. 190). Alders are appropriate to the supposed *locale* of the transformation, on the banks of the Eridanus.

64-66. **Gallum**, Cornelius Gallus, a Roman *eques*, writer of elegies now lost, and friend of Pollio and Virgil. Augustus made him governor of Egypt, but on a report of some rash speeches he was banished, and committed suicide, B.C. 26, at the age of 40. See Ecl. x. The introduction of his supposed interview with the Muses, as part of Silenus' legendary song, is of course most incongruous; but Virgil only thinks of the compliment to his friend. **viro**, dative. **assurrexit**, 'rose up in honour of,' cp. G. ii. 98.

67. **divino carmine**, descriptive abl. with **pastor**, 'the shepherd of god-like song.'

68. **crines ornatus**, 'his hair adorned,' Greek constr. of accus. after passive verb, like *succinctam inguina* l. 75 below. See on Ecl. i. 55.

70. **Ascraeo sexi**, i. e. Hesiod, of Ascra in Boeotia. Virgil attributes to Hesiod the fabled power of Orpheus (Hor. Od. i. 12. 7-12).

72. **Grynet**, of Grynius in Aeolia, where was a temple and oracle of Apollo. The story of its origin was told in a poem by Euphorion of Chalcis, whose works Gallus translated or imitated (Ecl. x. 50).

74-77. Scylla, the daughter of Nisus, king of Megara, became enamoured of Minos, and betrayed her father's city to him. She is here confused by Virgil with Homer's Scylla, daughter of Phorcys, who became a sea-monster, girt with dogs, and killed many of Ulysses' sailors as they passed through the straits of Messina. The same confusion is found in Propertius

(v. 4. 39) and Ovid (Fast. iv. 500). With *aut* supply *ut narraverit*, governing *Seytiam. Dulichias*, i.e. of Ulysses, Dulichium being an island near Ithaca.

80, 81. 'Of her flight to the desert, and the wings with which, before departing, the unhappy queen hovered over the palace.' *quo curva, quibus atque*, i.e. he describes how she was metamorphosed into a bird. *ante*, she takes a last farewell of the palace by flying round it.

84. *valvae*, etc., 'the echoing valleys repeat to heaven the song.'

85. *numerum referre*, 'to count them over.' *referri* is preferred by Con., as being the harder reading: but the MSS. favour *referre*.

86. *Olympos*, 'heaven,' which was itself unwilling that the close of day should put an end to the song.

NOTES TO ECLOGUE VII.

MELIBOENUS.

MELIBOEUS. CORYDON. THYRSIS.

A GOAT-HERD, Meliboeus, relates a singing-match between the shepherd Thrysis and the goat-herd Corydon, with Daphnis for umpire, which ends in the defeat of Thrysis. It is a purely imaginary poem, modelled on Theocritus (chiefly Idylls vi, vii): the shepherds are Arcadian and the scenery Sicilian, with the insertion of a few Italian details, e. g. the river Mincius. The date is uncertain.

1 seqq. *arguta*, 'rustling' or 'whispering.' *florentes aetatis*, 'in the bloom of their (respective) age.' *Arcades*, and therefore skilled in song (Ecl. x. 32); Arcadia being pastoral, and Pan its patron the god of rural song. In ancient times Arcadia seems to have had a reputation for rustic stupidity, like Boeotia; cp. Juv. vii. 160 *quod laeva parte mamillae Nil salit Arcadico inveni*. It owes to pastoral poetry, and perhaps mainly to Virgil, its Renaissance association with an ideal golden age of pastoral felicity.

5. 'Prepared to sing and answer in a match' (*pares*), i. e. ready to take either the opening or second part in an Amoebaean contest. This seems better than to take *cantare pares* by itself, 'equal in singing and ready to reply.'

6. *dum*, as usual, with a present tense, though the reference is to past time. *frigore*, 'spring-frosts.'

7. *atque* here expresses the immediate sequence of one event upon another, where a temporal conjunction (*quum*) would be the more strictly logical way of expressing the relation between two clauses, cp. Aen. ii. 692

vix ea fatus erat senior, subitoque fragore Intonuit laevum. Like the phrases *magis alique*, etc., this usage points to an earlier stage of language, in which comparison and relation were expressed by simple juxtaposition of sentences, before the development of more elaborate grammatical structure and subordination of clauses.

11. *invenerit*, the bullocks of Meliboeus, who will be sure not to stray from the spot.

13. *sacra*, the oak being sacred to Jupiter.

14-16. *quid facerem*, 'what was I to do?'—deliberative subj.; see on Ecl. iii. 21. *Alcidippus*, *Phyllis*, mates of other shepherds: Meliboeus had none of his own. *Corydon cum Thyrside*, in apposition to *certamen*. 'There was a grand match, Corydon against Thyrsis.'

19. *meminisse*. The Muses' function, as daughters of Mnemosyne, is to remember and record: 'twas alternate verses the Muses wished to recall.'

21-24. 'Grant me to sing like Codrus; if not, I must give up singing.' *Libethrus* was a fountain on Helicon. *Codrus*, see on Ecl. v. 11. *faelit*: *aut*, see Introd. p. 17. *sacra*, i. e. to Pan, the inventor of the pipe. Disused implements were often dedicated to some patron deity: thus a boy coming of age gave his *bulla* to the Lares (Pers. v. 38); a girl her doll to Venus (ib. ii. 70); a sailor saved from shipwreck his clothes to Neptune (Hor. Od. i. 4, iii. 26. 3). An epigram on Lais makes her dedicate her mirror to Venus—*τῷ Παφίῳ τὸ κάτωπτρον, ἐπει τοῖη μὲν ὀράσθαι Οὐκ ἔθλω, οἴη δὲ πάρος οὐ δύναμαι*.

25-28. 'Crown me, in spite of Codrus' envy, and guard me from his evil tongue.' Thyrsis is represented as arrogant and jealous, in contrast to Corydon's modesty. He affects to fear that Codrus may attempt to injure him by extravagant praise, which would provoke the jealousy of the gods. *ultra placitum*, i. e. *dis*, 'beyond what heaven approves'; *baccae*, 'fox-glove,' a crown of which was apparently a charm against over-praise.

29-32. 'Micon offers to Diana a boar's head and stag's horns, promising a marble statue if his success in hunting lasts.' These four verses represent an inscription attached to a votive offering; the verb of *offering* is, as often in inscriptions, omitted. *Delia*, 'of Delos,' i. e. Diana. *parvus*, a boy. *vivax*, 'long-lived': the longevity of the stag was a common belief, cp. Juv. xiv. 251 *cervina senectus*. *hoc*, 'this good luck' in hunting. *proprimum*, 'lasting,' 'durable' (lit. 'all one's own'). *tota*, 'in full length,' not a mere bust. *suras evinota*, for the constr. see on Ecl. i. 55. *oothurno*, a high boot, appropriate to the huntress Diana.

33-36. 'Priapus, we offer you cakes and milk, being poor: but, if the lambing turns out well, you shall have a gold instead of a marble statue.' Obliged by the laws of Amoebaeus singing to reply to Corydon with a corresponding idea, Thyrsis here fails in taste by his selection of Priapus as compared with Diana, and by the sudden transition from homely offerings to the most extravagant promises. *pro tempore*, 'according to our means,' *ἐκ τῶν παρόντων*: so *pro re* Aen. iv. 337.

37-40. 'Galatea, fairer than all nature, come to me at eventide.' **Merine**, 'daughter of Nereus,' a Greek form. Galatea appears in Theocr. vi and xi as the love of Polyphemus.

41-44. 'May I be more hateful to you than all nature, if I can bear your absence longer. Go home, my flocks.' **immo**: Thyrsis thinks he can improve upon Corydon's mode of address. **Sardonia**: the 'Sardinian herb,' supposed to be a kind of crowsfoot, was a bitter herb the taste of which would distort the countenance: hence 'Sardonic smile.'

45-48. 'My flocks shall have water, grass, and shade; summer is at its height.' **somno mollior, ὥνῳ μαλακώτερα** Theocr. v. 51 (of fleeces). **μαλακός** is a Homeric epithet of **ἥντος**, e.g. Il. x. 2. **rara**, 'chequered' shade. **solstitium**, 'the summer heat.' **pecori**, dative of remoter object after verb of defending or protecting from.

49-52. 'Here we are by the fire, where we can defy the cold.' This picture is 'a sort of Dutch pendant to Corydon's Claude Lorraine' (Keightley). **numerum**, 'the throng' of sheep.

53-56. 'Now all the fruit is luxuriant; but Alexis' absence would spoil all.' **stant**, rather stronger and more picturesque than **sunt**. **sua quae-
fue poma**, 'its own respective fruit,' a rare but admissible Latin idiom: see Lach. and Munro on *Lucret.* ii. 372 *quique (=quoque) suo genere*. Some editors read *quaque* for the MS. *quaeque*, others make **sua** ablative and monosyllabic by synesis. But neither expedient is necessary., **et flumina**, 'even the rivers.'

57-60. 'Everything is parched up: but Phyllis will bring refreshing rain.' **vitio**, 'disease,' a sense more common in *vitosus*, *vitiare*. **Iuppiter**, a personification of the sky.

61-64. 'Each god has his favourite tree: but Phyllis loves the hazel, and that is best of all.'

65-68. 'Each spot has its favourite tree: but Lycidas will grace each spot more.'

70. 'Henceforth it is "Corydon, Corydon" with us,' i.e. we talk of no one else. Others, less probably, transl., 'from that time Corydon is Corydon for us,' i.e. the true Corydon or shepherd minstrel. Virgil imitates Theocr. viii. 92 **κή τούτῳ Δάφνις παρὰ ταύτησι πρᾶτος ξγέντο**.

NOTES TO ECLOGUE VIIH.

PHARMACEUTRIA.

DAMON. ALPHESIBOEUS.

Two shepherds, Damon and Alphesiboeus, sing of disappointed love; Damon in the character of a youth whose mistress Nysa has jilted him for Mopsus; Alphesiboeus in that of a woman trying to call back her estranged

lover Daphnis by magical arts. The latter song, borrowed from Theocr. ii., gives its title to the Eclogue. Each song has ten parts divided by a recurring burden. The dedication of the poem to Pollio, now returning from his campaign against the Parthini in Illyricum, fixes its date to 39 B.C. Whether *iussis carmina coepit tuis l. 11* means that Pollio suggested the subjects treated of, or merely asked for another pastoral poem, we cannot say.

3. **lynxes**, lynxes were not found either in Italy or Sicily. Virgil is thinking of the effect of the legendary song of Orpheus.

4. **cursus**, perhaps best taken as acc. of respect with *mutata*. Three passages are cited for making *requierunt* transitive—viz. Ciris 232 *rapidos etiam requierunt flumina cursus*; Calvus, Io (cited by Servius) *Sol quoque perpetuos meminit requiescere cursus*; and Prop. iii. 15. 25 *Iuppiter Alcmenae geminas requieverat Arctos*. But the first two of these may be due to misunderstanding Virgil here, or may be taken with *cursus* acc. of respect; and the acc. in Prop. might express duration.

6, 7. **tu** connected with *superas*; there is no need to suppose an aposiopesis. 'Whether you are e'en now passing the rocky mouth of mighty Timavus'—i. e. in coasting homeward. *mīhi*, ethic dative: the force of it can hardly be given in English. *superas*, of ships passing a spot; cp. Aen. i. 244 *fourem superare Timavi. legis*, 'coast along.'

10. **Sophocleo oothurno**: the high 'buskin' was characteristic of tragedy, as the 'sock' (*sorcs*) of comedy. Hence Milton speaks of 'Jonson's learned sock' ('L'Allegro,' 132), and 'the busked stage' of tragedy ('Il Penseroso,' 102). Pollio's tragedies have been alluded to iii. 86, and are more particularly mentioned by Hor. Od. ii. 1. 9, Sat. i. 10. 42. We have no means of judging how far the high praise bestowed by two great poets on their friend and patron was really deserved.

11-13. **principitum, sc. musae; desinet, sc. musa.** The thought is so familiar that the omission causes no obscurity. *tibi*, 'for you,' and so 'with' or 'in you:' dat. of indirect reference. Cp. Hom. Il. ix. 97 (Nestor to Agamemnon) *εἰ τοὶ μὲν λήξω, στοῖ δ' ἀρξομα.* *hederam*, as emblem of poetic fame.

16. **tereti olivae**, a smooth olive staff; not the tree, which is rough.

17-19. **prae** belongs to *veniens*; for the tmesis cp. E. vi. 6. *coniugis*, 'mistress' or 'lady-love.' *indigno*, 'unworthy' because unreturned. *testibus*, 'from their witness' (to her vows), abl. of circumstance.

21. **Maenalios**, 'Arcadian,' and so 'pastoral,' from Maenalus, the mountain of Arcadia. The refrain is from Theocr. Idyll. i. *ἀρχετε βουκολικᾶς, Μούνας φίλαι, δρχετ' δοδᾶς.*

26. **speremus**, 'what may we not expect in love?' *spero, spes*, sometimes imply expectation or apprehension of something undesirable, cp. Sall. Cat. 20. 13 *spes multo asperior*, ib. Jug. 88 *Metellus contra spem suam laetissimis amicis excipitur*, Lucan. v. 455 *naufragii spes omnis abit*.

27, 28. *iungentur*, in wedlock, rather than, as some say, under the yoke. *grypes*, 'griffins,' fabulous four-footed birds described by Herodotus iii. 102. *iam* as distinct from *sevo sequenti*, which indicates a further stage of these monstrous changes. *ad pucula-potum*. *dammae*, Quintilian notices this masc. as a specialty of Virgil: Horace has it fem., Od. ii. 2. 11.

29, 30. *tibi ducitur uxor*, 'your bride is coming home.' The bride was escorted with torches (*nuces*) to her husband's house. *nuces*, the bridegroom flung 'nuts' among the torch-bearers, as the bride approached: Catull. lxi. 128 *neu nuces pueris neget*. *tibi*, ethic dative. *desserit* *Hesperus* *Oetam*, i. e. by rising over it. Virgil imagines a morning and evening star at the same time of year (ll. 17, 30), an error shared by Catullus (lxii. 7), Horace (Od. ii. 9. 10), and other poets.

32-35. *digno*, ironical, 'worthy of such as you.' *promissa*, 'hanging or falling down.' *nec curare*, etc., she had broken her oath, as though there was no such thing as vengeance from heaven.

37, 38. *saepeibus in nostris*, 'in our enclosure.' *matre*, 'my mother,' as appears from the parallel passage Theocr. xi. 25 *ηράσθη μὲν ἡγετα τεοῦς, κόρα, ἀνίκα πράτον* 'Ηγετες ἐμῷ σὸν ματρὶ θέλοιο' *τακτίθιτα φύλλα . . . δρέψασθαι*. The boy shows the way to his mother's guest.

39. *alter ab undecimo*, the twelfth, counting inclusively.

41. *ut . . . error*, 'how I saw! how lost I was! what fatal folly possessed me!' Virgil imitates (apparently misunderstanding the difference between *ότι* and *ότε = οὗτος*) Theocr. ii. 82 *χάσθεν, ότε έμάνη, οὐ μεν περὶ θυμός λάφη Δελατα;* cp. ib. iii. 41 d 8' *Αταλάντα οὐ θέν, ότε έμάνη, ότε εἰς βαθὺν δλατ' ήρωτα*. Theocritus seems to have imitated Hom. Il. xiv. 294 *ότε δ' θέν, ότε μην ἔρως πυκνὸς φρένας διμφελάλυεν*. Some editors translate the first *ut* as 'when,' the second and third as 'how:' but more probably all three are used in the same sense. For the hiatus *perit*, *ut* cp. *Aeneas aut l. 44* *βρέων*, and see Introd. p. 18.

43-45. *sedio*. This and *nescio* are the only cases in which Virgil seems to shorten the *-o* of 1 sing. pres., but he may intend their metrical value to be *scio*, *nescio* (by synesis): cp. Aen. ix. 296. *edunt*, 'give him birth.' The present, thus used of a strictly past event, merely connects it with the subject without any idea of time, cp. *general* Aen. viii. 841, *educat* x. 518, *creat* G. i. 279. *It here = parentes sunt*.

47-50. 'The cruelty of love is an old story. He made Medea kill her children, but she must have been cruel too.' The apparent irrelevancy of ll. 49, 50 has led to a suggestion that they are marginal glosses (perhaps by two successive readers) which have crept into the text. But the conjecture is needless: the shepherd blames Medea, and then, recurring to his first complaint against love, tries to balance their respective degrees of cruelty: *mater* being throughout Medea.

49. i. e. which was greater, the cruelty of the mother or the malice of the boy?

52. *ultrō*, 'even,' or 'actually.' The word denotes anything 'beyond' what would be expected.

54. *sudētē* *electra*, 'sweat amber,' cognate accus. Amber was believed by the ancients to be distilled from alders or poplars, for which the tamarisk is substituted in the supposed confusion of things.

55. *Tityrus*, i.e. an ordinary shepherd.

58. *fiat* (so the best MSS., not *fiant*) by attraction to the predicate; 'let the whole earth become deep sea:' cp. Ter. And. iii. 3. 38 *amantium irae amoris integratio est*. Virgil apparently mistranslates (cp. l. 44) Theocr. i. 134 *νέρρα δ' ἐνάλλα* (changed) *γένορο*, as if the word were *ἐνάλια* (in the sea). *medium*, 'mid,' i.e. 'deep' or 'open sea.' *vivite*, 'farewell.'

60. *hōc munus morientis*, 'my last dying gift,' i.e. his life, which he sacrifices for her: cp. Theocr. xxiii. 20 *δέρπα τοι ἥνθον Λοσθία ταῦρα φίππων, τὸν ἐμὸν βρόχον*. Some editors understand *munus* to be the song: but the passage in Theocritus and the run of the lines are against this.

63. *non . . . omnes*, 'all men cannot do all things.' Virgil asks the Muses to sing for him the song of Alphesiboeus, as if it were beyond his own powers.

65. *adole*, 'burn.' The word denotes (1) to 'increase,' 'pile up' (root OL, cp. *adolescens*); e.g. Aen. vii. 71 *castis adoleat dum altaria taedis*, Lucret. iv. 1237 *adolent altaria donis*. (2) to 'offer,' 'sacrifice,' 'burn' in a sacrificial sense, as here: cp. Aen. iii. 547 *Iunoni iussos adolemus honores*, l. 704 *flammis adolere Penates*, 'kindle.' In Ov. Met. i. 492 (*utque leves stipulae demptis adolentur aristis*) it = simply 'to burn.' Usually the second sense is derived from the first, the idea of 'increasing' being extended to denote 'honouring' by sacrifice, and so 'offering' and 'burning.' But Prof. Nettleship prefers to suppose two distinct roots for the verb, which in its second and sacrificial sense he connects with the root AL seen in *altare*, etc. *maseula*, 'male' frankincense, the best kind.

66, 67. *avortere*, 'distract' (a *sanitate*). *carmina*, 'charms,' i.e. magic song. Incantations, oracles, or prophecies, ritual or legal formulae, and inscriptions, being, for the most part, in verse in early times, were alike called *carmina*: cp. *Cymaeum carmen* Ecl. iv. 4, *diro carmine iurare* Liv. x. 38. 10, *lex horrendi carminis* ib. l. 26. 6. So *canere* is used of any solemn utterance by a priest or seer, Aen. ii. 124, etc.; and *cautare* of enchantments, infr. 71; cp. Lucan. vi. 767 *cantata umbra*.

70. *Ulxī* for *Ulxēi*, from nom. *Ulxēus*: so *Achilli* Aen. i. 30.

73. *ternas*, 'three, the distributive numeral being used for the cardinal, as often in poetry: so also *ternos* l. 77. *tibi*, 'for,' and so 'on you'—i.e. your image. It was common in magic to use the image of the person to be affected.

77. 'Weave in three knots three colours,' i.e. make three knots, each of a different colour.

78. *modo*, with imperative frequently in the colloquial language of Plautus and Terence, e.g. *i modo, tace modo*, etc. 'Tie them, do.'

80, 81. By *lunus* and *cera* Virgil may mean two images of Daphnis. *Hut* in the parallel passage of Theocr. (ii. 28 *εἰς τοῦτον τὸν μάρτυρα τὸν* *αὐτοῦ δαμαστὸν τὸν*) a lump of wax is thrown into the fire. Probably therefore in the present place only two lumps, of clay and of wax, are meant. The *soennance durecitt liquecitt* is agreeable to the jingling nature of charms. *codom* is disyllable by synizesis.

82, 83. *fragiles*, 'crackling,' cp. *Lucr.* vi. 112 *fragilis sonitus chartarum*; and *fragor*, *fractus*, etc., of sound. The crackling of bay-leaves on the fire was a good omen. *in Daphnide*, 'in the case of Daphnis' (*ἐν Δαφνίῳ θεοῦ τοῦ* *τοῦ Δαφνίου*, ii. 23), and so indirectly 'against' him. So *in hœre Aen.* ii. 390, *hor facere in eo homine consucent cuius orationem approbant Caes.* R. G. vii. 21: cp. the phrase *ardere in aliqua*, 'to burn with love "for" or "towards"' In all these examples the local ablat. with *in* expresses the object on which or with regard to which something takes place, as if it were the circumstance *in* or *under* which. The idiom is quite Latin, and we need not suppose that Virgil takes any liberty in order to represent *ἐν Δαφνίῳ*.

85 86. Virgil seems to have in his mind a well-known description in *Lucretius* (ii. 355-366) of a cow seeking her lost calf.

86. This verse, according to Macrobius (Sat. vi. 2), is borrowed entire from Varus, *De Mente Caesaris*, *Non annes illam mediæ, non ardua tardant, Prilita nec serae meminit decedere nocti*; and Ribb., Kenn., etc. would remove the comma after *perditæ*, confining it to the latter clause. But Virgil's poetic taste is seen in the greater effect which he gives to the word, thus hanging, as it were, between two clauses. *decedere nocti*, 'make way for the night,' i.e. retire at night-fall. The same phrase occurs *G.* iii. 467: cp. also *G.* iv. 23 *decedere calorū*, 'avoid the heat.'

91 93. *exuvias*, 'relics.' *debent*, 'owe Daphnis to me,' i.e. bind him to come back.

95, 96. *Ponto* stands loosely for Colchis, the country of the enchantress Medea: so *serpens Ponticus* *Juv.* xiv. 114 of the guardian of the golden fleece, plurimis with *nascentur*; 'they grow in abundance.'

97-99. *lupum fieri*. The superstition that some men could become wolves (*λύκαρθρα*) was common down to the Middle Ages; cp. the story of Lycaon, *Ov. Met.* i. 209. *allo*, 'to another's field' (lit. in other directions). The practice of *fruges excantare* was, according to Pliny (xxviii. 2), actually forbidden in the XII Tables.

101. *cineres*, the object of throwing the ashes into the stream is not quite clear, but it is obviously a powerful charm. The turning away is to avoid the sight of something 'uncanny'; cp. *δοτρόφοισιν δημασιν* *Aesch. Cho.* 99, *ἀπὸ δὲ διονύσῳ τραπέσθαι* *Hom. Od.* v. 349. See the description in *Ov. Fast.* v. 435 sqq. of an old Roman form for 'laying a ghost,' in which the same symbolical actions occur. *xivo fluenti*, 'into the stream,' poetical dat. of recipient for the usual prep. and case.

105. The sudden blaze was a good omen, smouldering was a bad one;

cp. Soph. Ant. 1006 *ἴκε δὲ θυμάτων Ἡφαιστος οὐκ ἔλαυπτεν, δᾶλλ' ἐπὶ σποδῷ
Μελάνα αῆκτος μηρίαν ἔτικεν.*

107, 108. *Hydas*, 'Growler,' a dog's name: generally received correction for MSS. *Hylas*. *qui amant*, for the hiatus see Introd. p. 18.

NOTES TO ECLOGUE IX.

MOERIS.

LYCIDAS. MOERIS.

THIS poem refers to the fortunes of Virgil's farm and his trouble at being ejected from it; whereas Ecl. i. represents him as restored to his property. Assuming ix. to be written later than i., it has been supposed that after the journey to Rome and restitution to his farm (Ecl. i. 20-45) his re-entry to possession was opposed by an intruding soldier, and that he had to make a second journey to Rome to obtain a second grant of restitution; this second expulsion being that which is referred to here. There is, however, no mention in Suetonius' Life of Virgil, or other ancient authorities prior to Servius, of a double ejection: and Probus (whose account is clearer and more consistent than that of Servius) considers that Ecl. ix., which is a complaint of injury, should be placed before Ecl. i., which is an expression of gratitude for redress of the injury. If we adopt this view, Ecl. i. refers to the final (and only) restoration of Virgil's property; and the words of ix. 7-10 imply that in the first instance Virgil had hoped (perhaps with Pollio's help) to keep his farm, but was after all ejected. And if the ejection here spoken of was the *second* within a few months, why is it spoken of as an unlooked-for thing (*quod numquam veriti sumus* l. 3)?

Moeris, a servant of Menalcas, relates to Lycidas how his master is threatened with dispossession. Lycidas deplores the misfortune of such a poet, and as they walk to the city recites snatches of Menalcas' poetry, Moeris repeating other passages. The framework is suggested by Theocr. Idyll vii., in which Lycidas and Simichidas (Theocritus) walk and sing together. Its object appears (ll. 26-29) to be to enlist the interest of Alfenus Varus, whom Suetonius expressly mentions as instrumental (with Pollio and Gallus) in securing Virgil's restoration to his property. Some have held that Ecl. vi. (q. v.) was the fulfilment of the promise in l. 27.

2. *vivi pervenimus ut*, 'we have lived to hear what we never feared—a stranger occupant of our farm saying, "It is mine; be off, you former holders."' The confused order expresses Moeris' perturbation.

6. *nec* in certain formulae (as *nec bene vertat* here) seems to retain its

original force as a simple negative (= *ne* strengthened by demonstrative *et*). So *nec-ōpinus*, *res nec mancipi*, etc. Cp. in the XII Tables, *cui suus heris nec escit*, *si aignatus nec escit*, etc.; Cic. Leg. iii. 3. 6 *nec obedientes civem coerceto*. *mittimus*, Mocris is represented as carrying the kids to the neighbouring town (Mantua), where the usurping proprietor resides.

7-10. 'I thought your master's poetry had saved his property:' see above. *subduere*, 'to draw themselves up from the plain.' Both this and *iugum demittere* express the slope, one regarding it from below, the other from above. Translate: 'From where the hills begin to rise and let down the ridge with gentle slope.' *cacumina* in apposition to *fagae*.

18. *Chaonias*, i. e. of Dodona in Epirus, the country of the Chaones—a conventional epithet.

14-16. *incidere*, 'cut short'; i. e. to yield to the usurping soldier before he lost his life. *quaquamque (ratione)*, 'anyhow.' *sinistra*, and therefore credible; cp. Cic. Div. i. 39. 85 *Quid (habet) augur, cur a dextra corvus, a sinistra cornix faciat ratum?* hic, 88e, the speaker himself. So frequently in the colloquial language of Plautus and Terence *hic homo*—'myself.'

17, 18. *cadit in*, 'is the lot or part of,' and so 'applies to,' 'is possible in:' Cic. Sull. 27 *cadit in hunc hominem ita suspicio*, Har. R. 26 *in eum cadit hoc verbum maxime. tua solatia*, 'the pleasure you give us.'

21. 'Or who would sing the songs I lately stole in secret from your lips?' *tibi* is Menalcas, i. e. Virgil; and ll. 23-25 are a close version of Theocr. iii. 3-5: hence 'Virgil must be understood as indirectly praising himself as the Roman Theocritus' (Con.).

23, 24. *dum redeo*, 'while I am on my way home;' cp. Ter. Ad. ii. 1. 43 *delibera hoc dum redeo. inter agendum*, *iv* *τῷ θλαύρῳ*, 'while driving them.'

26. *immo*, 'nay, listen to this.' *neodum*, 'and that not finished' (Gk. *καὶ ταῦτα*), showing the loss which lovers of song would have suffered in the poet's death.

27, 28. The lands of Cremona had first been confiscated for the troops, and as they proved insufficient, a portion of the Mantuan territory was also taken (*nimium violina Cremonae*). Virgil evidently hopes that through the aid of Varus the Mantuan territory may be restored. *superet*—*supersit*, as often.

30. *sic*, a common formula of adjuration = 'so may it be, according as;' cp. the biblical phrase 'So may God do to me, if . . .' Translate: 'If you would have your swarms avoid the yews of Corsica.' *Cyrneas taxos*, 'Corsican yews,' *Kύπεος* being the Greek name for Corsica. Corsica does not seem to have been famous for yews, but its honey was notoriously bad; and as yews were bad for bees, Virgil, with a poet's freedom, ascribes it all to yew trees.

34. *vatem*. This, the oldest term for a poet, according to Varro and Enn. Ann. 222, was discarded on the introduction of Greek literature for the Greek 'poeta' (*ποιητής*), which is applied to themselves by Ennius, Naevius, and Pacuvius, and to Homer by Ennius: *vates* being relegated

to the signification of 'soothsayers,' 'oracle-mongers,' and the like, in which sense it is used by *Lucr.* i. 109 *minis obsistere vatum*, *Hor. Epp.* ii. 1. 26 *annosa volumina vatum*, *Cic. N. D.* i. 20. 55 *haruspices, augures, hariali, vates, coniectores*. In later times *vates* came to mean a proficient in any art, *legum vates*, etc. *Virgil* and other writers brought it into honour again as the old word for an inspired bard, something higher than *poeta*—and such is its force here. *Lycidas* acquiesces in the title of *poeta* (*versifier*), but disclaims that of *vates* (*poet*).

35. *Varius*, a distinguished epic and tragic poet, and friend of *Horace* and *Virgil*, whose *Aeneid* he edited along with *Tucca*. *Cinna*, a poet and friend of *Catullus*, and author of the epic *Smyrna*. He is said by *Plutarch* to be the *Cinna* who was killed through mistake by the populace after the assassination of *Caesar*. If so, he would be dead when this *Eclogue* was written. But *Plutarch's* statement is rather doubtful. *Anser*, an indifferent poet, whose name is here punned upon; cp. *Cinnaque procacior Anser Ovid. Trist.* ii. 435.

37, 38. *id ago*, 'that is what I am about'; *id agere, hoc agere*—'to be intent on'; cp. *Hoc age*, a formula to bespeak silence at religious rites: *alias res agere*, 'to be inattentive'; *hoccine agis?* 'do you hear me?' *si valeam*, 'in the hope that I may be able.'

39. *nam*, frequent in interrogations, expressing wonder or emotion. In this sense it is joined to interrogative words, *quisnam, quianam, ubinam*, etc.; and sometimes, as here, separated from the interrogative word; cp. *Plant. Haecch.* v. 1. 28 *quid tibi ex filio nam, obscro, aegre est?*

40. *purpureum*, 'bright,' without reference to colour; cp. *Tib. iii. 5. 4* *purpureo vere*. *Theocritus* has *λευκῷ λαπ* xviii. 27.

43. *insani*, etc., 'let the wild waves lash the shore,' in contrast to the peace on land.

44, 45. *quid, quae*, 'what about the verses which . . . ?' *pura*, 'serene,' 'cloudless.' *numeros . . . tenerem*, 'I remember the time, if I only could recall the words,' a common form of expression, the proper apodosis (*et canerem*) being omitted. Cp. *Sall. Jug.* 31 *multa me dehortantur, ni studium republicae supereret.*

46. *antiquos*, applied poetically to *ortus* instead of *signorum*, 'the risings of the old constellations.'

47. *astrum*, the *Iulium sidus* (*Hor. Od.* i. 12. 47), a comet which appeared in 43 B. C. at the games given in honour of *Julius Caesar*, and was hailed as a sign of his apotheosis. *Dionaei*, sprung from *Dione*, mother of *Venus*; the *Caesars* claiming descent from *Iulus*, son of *Aeneas*, son of *Venus* and *Anchises*.

48, 49. *quo*, 'through whose influence,' *instrum. abl.* *gauderent*, the subj. marks the result of its appearance—'a star to make the fields all glad with corn, and the grape take deeper colour on the sunny hills.' *duocoret*, cp. *Juv. ii. 81* *uvaque conspecta livorem ducit ab uva*; it denotes the gradual drawing on of the colour.

50. *poma*, 'fruit,' here of pears.

51. *fert*, 'destroys.' *animum*, 'memory,' cp. the phrases *in animo esse*, *ex animo effluere*.

52. *condere*, 'to see (long days) to their close,' cp. Hor. Od. iv. 5. 29
Condit quisque diem collibus in suis, Lucre. iii. 1090 *vivendo condere saecula*.

53-55. *oblita*, in passive sense. Many deponents have this double use of the perf. part., e.g. *adeptus*, *consertus*, *expertus*, *meditatus*, *opinatus*, etc. *lupi*, etc., alluding to the superstition that a man meeting a wolf and not catching its eye first was struck dumb, which Pliny (viii. 34) speaks of as Italian: but it is alluded to in Plato, Rep. i. p. 336.

55. *satis* with *saepe*.

56. 'By such excuses to a distant time you put my longings off' (Kenn.).

57. *aequor*, i. e. the sea, the scenery shifting about from Italy to Sicily at the will of the poet.

58. *ventosi murmuris aurae*, 'the breath of the murmuring wind,' a poetical variety for *murmurantis venti aurae*.

59-62. *hinc adeo*, 'just at this point,' *adeo* being here a particle of emphasis. See on Ecl. iv. 11. *Bianoris*, according to Servius the founder of Mantua, otherwise Oenus. *stringunt*, 'strip' the leaves. *tamen veniemus*, 'all the same,' referring to a suppressed thought, *quamvis canentes moremur*.

64. *usque* with *camus*, 'go straight on.'

65. *fasce*, 'burden,' i. e. the basket in which Moeris is carrying his kids.

66. *puer* et, for the quantity see Introd. p. 16.

NOTES TO ECLOGUE X.

GALLUS.

THIS poem was written by Virgil to condole with his friend Cornelius Gallus (see note to Ecl. vi. 64) on the faithlessness of his mistress Lycoris or Cytheris, to whom Gallus had addressed most of his elegies, as Propertius to Cynthia or Tibullus to Delia. Gallus is represented as dying for love, receiving visits of sympathy from rural deities, and singing his hopeless love-plaint to Arcadian shepherds. The poem is modelled on the latter part of Theocritus i. As in Eclogue i, the identification of shepherd and poet leads to some confusion of ideas; Gallus being represented as at the same time a soldier and a shepherd, in the camp in Italy and under a rock in Arcadia. The date of the poem is about 38 B.C., when Agrippa was leading an expedition into Gaul and across the Rhine, with which Gallus' rival is supposed to have gone (l. 23).

1. *Arethusa*, the fountain at Syracuse, was conventionally the pastoral fountain.

2. *sed quae legat*, 'but for Lycoris to read also,' and be moved thereby to pity.

4, 5. *sic*, cp. Ecl. ix. 30, note. *Doris amara*, 'the brackish Dorian stream' (Shelley, 'Arethusa'), i. e. the sea under which the legend made Arethusa fly from the river god Alpheus. Doris was wife of Nereus, and is here put for the sea in general.

6. *sollicitos*, 'sorely vexed' or 'tried.'

8. *respondent*, 'echo.'

9-12. From Theocr. i. 66 sqq., where the nymphs are mentioned in connection with Daphnis, married to a Naiad. Here they take the part of the Muses, and so are connected with Parnassus, etc. Milton imitates this passage in 'Lycidas,' ll. 50-55, 'Where were ye, nymphs . . . ' etc.

10. *peribat*. So most MSS. The indic. is required by the sense, which is purely temporal, without any logical connection with the principal clause. *indigno*, 'unworthy,' because unrequited, as in Ecl. viii. 18.

12. *Aonia*, Greek form of fem. sing — Bocotian, Aonia being a district in Bocotia. *Aganippe*, a fountain on Mount Helicon, sacred to the Muses. For the Greek rhythm see Introd. p. 18. Most MSS. and grammarians read *Aoniae Aganippae*: but the Greek forms might easily have been misunderstood and altered.

13. *lauri, etiam*, for the hiatus see Introd. pp. 17, 18.

16, 17. *nostri*, 'us shepherds,' i. e. Virgil himself and Gallus, as pastoral poets. 'The sheep are content with us, and even you may be content with them,' i. e. with your association with pastoral poetry.

18. *upilio* or *öpilio*, contracted from *ovi-philio*, Gk. *olo-ῳλ-ος*: cp. *bubus*, *bobus*. *subuloi*, 'swine-herds,' so the MSS., *subuloi* being a conjecture of Renaissance critics.

20. *avidus hiberna de glande*, 'dripping from the winter acorns,' i. e. from gathering or steeping them. Acorns were steeped during the winter for fodder, Cato 54.

24 seqq. *agresti honore*, descriptive abl., 'with rural garland on his head,' explained by 1. 25. *quassans*, 'nodding,' because the *fernæ* and *lilia* were so large and long, cp. Lucr. iv. 587 *Pinea semiſeri capitis velamina quassans*.

27. *obuli*, 'elder;' *minio*, 'vermilion,' a mineral dye. Pliny says it corresponds to the Greek *μιλτος* (*ῥῆτες μιλτονιρροι* Hom. Od. ix. 125), and was used for painting statues of the gods or the bodies of triumphant generals.

31. *tamen*, 'yet,' the suppressed thought 'though I perish' being easily supplied. For a similar usage cp. Aen. iv. 329 *si quis mihi parvulus aula Iuderet Aeneas, qui te tamen ore referret*.

34. *olim*, 'hereafter,' 'in time to come.' Etymologically the word is a locative from *ille* (= 'at that time'), and is sometimes used, as here, to denote future time. Cp. Aen. i. 203 *forsan et haec olim meminisse invabit*.

35. *fuissem*, 'had I been (at first):' *esset* l. 37, *iaceret* l. 40, etc. show what might now be going on.

38. *furor*, 'flame,' i. e. 'love.'

40. The mixture of willows with vines is strange, unless we may suppose that the willow was sometimes used for training the vine upon. Some put a comma after *salices*, as if the sense were 'now amid willows, now beneath the vine.' Forb. suggests willows at the foot of a slope on which vines are planted, making *sub* = 'lower down than,' 'below.'

43. *consumerer* continues the construction of *iaceret*, *cantaret*, above: 'Here might we decay together by mere lapse of years.' *aevum* in Virgil = 'time of life,' the notion of old age being determined by the context.

44. *Martis*, gen. after *amor*, i. e. a rival passion which has kept Gallus away from his love, and led to her deserting him. He was perhaps engaged in Italy under Octavianus against Sex. Pompeius.

46, 47. *neo sit*, a prayer, 'would I might not believe the tale.' *tantum*, i. e. *tantam calamitatem*. *Alpinas nives*. The Roman poets dwell on the savage and dangerous aspect of mountains, hardly ever on their beauty, cp. *saevas Alpes* Juv. x. 166.

50, 51. *Chalcidico*, of Chalcis in Euboea, from whence came Euphorion, a mythological poet of Alexandria, B.C. 220, whom Gallus imitated or translated: Quintil. x. 1. 50 *Quid? Euphorionem transibimus, quem nisi probasset Virgilius, idem nunquam certe conditorum Chalcidice versu carminum fecisset in Bucolicis mentionem.* *modulabor*, 'I will set (or 'attune') to the Sicilian shepherd's pipe,' i. e. adapt to the pastoral model of Theocritus.

53. *pati*, absolutely, 'to suffer.'

54. The language and rhythm of this line appear imitated from Lucretius: *i. 253 Arboribus, crescunt ipsae fetuque gravantur*, the sense being altogether different. Virgil's mind seems to be, as it were, so saturated with the language of Lucretius that he half unconsciously reproduces its rhythm and very words, without any connection of idea. See on G. i. 158.

57, 59. *Parthenios*, of Mount Parthenius in Arcadia. *Partho* and *Cydonia* (Cretan) are artificial literary epithets: see on Ecl. i. 55.

61. *deus ille*, i. e. *Amor*.

63. *concede*, 'away with you!'

65, 66. *Hebrum*. This was one of the first ice-bound rivers that the Romans encountered, *Hebrus nivali compede vinctus* Hor. Epp. i. 3. 3. *Sithonias*, of Sithonia in Thrace: *Sithonia nive* Hor. Od. iii. 26. 10.

69. *Amor*: et, for the scansion see Introd. p. 16.

70-74. *divae*, see note to ll. 9-12. *maxima*, 'of highest worth,' 'most precious.' *se subiicit*, 'grows up.'

GEORGICS.



NOTES TO BOOK I.

THE subject of the first book of the Georgics is agriculture. After an invocation of the rural deities and of Octavianus Caesar (1-42) Virgil proceeds to describe the process of sowing (43-117); shows how, since the golden age, toil and labour are the lot of mankind (118-159); gives an account of the plough and other implements, the threshing-floor, and the method of choosing seeds (160-203); and enumerates the seasons for sowing, with a digression concerning the five zones and the sun's passage through the zodiac (204-251). The various employments suitable for the different days and seasons are next recounted (252-310), and the importance of observing the weather insisted on (311-350); then follows a long description of the signs of the weather, taken from the Diogemeia of Aratus (351-463); and this leads to the conclusion of the book, which consists of an enumeration of the signs which portended the death of Julius Caesar, a lament over the miserable state of the Roman Empire, and a prayer to the gods that Octavianus Caesar may be spared to restore prosperity.

1-4. Dedication of the poem to Maecenas, with a rough enumeration of the subjects to be treated of—viz. agriculture (Book I), the cultivation of vines (II), the care of cattle (III), and of bees (IV).

1, 2. *laetare segetes*, according to Cicero, was a common expression among the country people. 'What makes the cornfields smile.' *ulmis*; *vincis* were commonly trained on elms.

3, 4. *qui cultus*, 'what treatment for keeping cattle;' *habendis* must be supplied with *apibus*. *pecori*, *apibus*, on the hiatus see Introd. p. 17.

5. *hinc* = *ex hoc tempore*, 'now.'

6. *lumina*, i. e. the sun and moon. Are they here identified with, or distinguished from, Liber and Ceres, l. 7? In favour of the identification is the express statement of Macrobius, Sat. I. 18, and the awkwardness of the asyndeton between ll. 6 and 7: against it, the uncertainty whether as a fact Bacchus and Ceres were so identified in the mysteries. On the whole it seems best to separate Liber and Ceres from *lumina*, and accept the want of a connecting particle, as after l. 15.

8, 9. **Chaoniam**, a conventional epithet, Chaonia being a district of Epirus, where were the celebrated oak forests of Dodona. **pocula**, 'draughts.' **Achelioia**: Achelous, said to be the oldest of rivers, represented water in general: Eur. Andr. 167 *χερὶ σκέπουσας Ἀχελόφου δρόσον*.

10. **praesentia**, 'powerful,' the power of the ancient gods being dependent on their actual presence: cp. Aen. ix. 404 *tu, dea, tu praeiens nostro succurre labore*.

12. **oui**, 'for whom,' 'at whose bidding.' **prima**, adverbial.

14, 15. **cultor nemorum**, 'dweller in the woodland,' i. e. Aristaeus, the hero-god, said to have taught men bee-craft, and worshipped in the island of Ceos or Cea with the attributes of Zeus himself. **ter centum**, for an indefinite number.

16. **ipse** emphasises Pan as the great rural god. 'Thou too, great Pan.'

19. **puer**, Triptolemus, said to have learnt the art of ploughing from Ceres.

20. **ab radice**, 'torn from its roots.'

21-28. **tueri** = a verbal subst. in nom. case—*quibus studium est τὸ δύρων φυλάσσειν. non ulli semine*, abl. of circumstance, 'where no seed has been sown.' **satis**, dat. pl. of *sata*, 'sown crops.'

24. **tuque adeo**, 'and thou above all.' See on Ecl. iv. 11.

25. **incertum est**. Note the series of oblique interrogations depending on this phrase; (1) *quae sint*, (2) *velimne . . . aedipiat*, (3) *an venias . . . emat*, (4) *anne . . . addas*. Translate: 'And thou above all, of whom we know not in what house of gods thou art in time to sit, whether it be our Caesar's pleasure to watch over cities and take charge of earth, that so the whole mighty world may welcome thee as the giver of its increase and lord of its changeful seasons.'

28. **materna**, i. e. of Venus, the ancestress of the Julian family.

29. **venias**, here = 'become.' Cp. Juv. ii. 83 (quoted by Con.) *nemo repente venit turpissimus*.

30. **numina**, 'divine power,' both in sing. and plur., literally the nod by which a god declared his will.

31. Caesar, if a sea-god, is to marry one of the Oceanides, and to receive from Tethys as a dowry the kingdom of the sea.

32. **tardis**, 'the slow-moving months,' whose pace will be accelerated by the new star; not specially of the summer months with their long days. Con. aptly quotes from Cowley's 'Davideis':

'The old drudging Sun from his long-beaten way
Shall at thy voice start, and misguide the day.'

33-35. **Erigonea**, the daughter of Icarus, who hung herself in grief for her father's death, and became the constellation Virgo. The **locus** here indicated is that of the constellation *Libra*, under which Augustus' birth took place. In the old calendars Libra was omitted, and two spaces given to the Scorpion with outstretched claws (*οχεῖα*, Gk. *χηλαῖ*), from which the Balance was hung. Virgil imagines the Scorpion to draw in his claws

and leave his 'undue share of heaven' (*caeli iusta plus parte*), thus making room for Augustus as a new sign. The Balance symbolises justice: so that there is special flattery in assigning this place to the Emperor.

36, 37. *nam* refers to a suppressed thought—'except in Hades.' *sparent* is better and has more authority than *sparent*. 'Tartarus does not think of aspiring to such an honour; and may you never wish for empire there.' *veniat*, optative. *dira cupido*, 'wild desire' (the phrase recurs Aen. vi. 373, ix. 185), i. e. so intense a desire for empire on any terms as to wish to rule even in Hades.

41. *mecum with miseratus.*

42. *ingredere*, sc. *divino muneri*, 'assume the god.'

43. *canis*, 'still white with snow.'

44. 'And the soil grows soft and crumbling beneath the west wind.' *Zephyro*, abl. instr. *putris*, proleptic, expressing the result of *se resolvit*.

45, 46. *mihi*, ethic dative. *aratro*, dat. after *ingemere*, 'Then would I have the bull begin to pant over the deep-driven plough.' The words *depresso*, *attritus*, *splendesore*, all point to the *thoronghness* of the ploughing.

47-49. *seges*, here 'land' or 'field.' *demum* (*δή*) is a strengthening particle, like *adeo* l. 24: 'that land above all.' Its temporal meaning 'at length' is only in connection with temporal words, e. g. *nunc demum*, *tunc demum*, etc. In *bis . . . sensit* Virgil appears to recommend four ploughings—three usual, in spring, summer, and autumn, and one additional for strong land, in the previous autumn. *xuperunt = rumpere solent*, 'have frequently burst.' It answers to the Greek 'frequentative' aorist.

51, 52. *morem*, 'temper.' *patrios cultusque habitusque locorum*, 'the traditional culture and aptitude of the localities.'

54. *segetes*, here 'crops.' *felicius*, 'more abundantly': see on Ecl. v. 37.

55. *arboris fetus*, 'forest growths.'

56. *Tmolus* is in Lydia, whereas Cilicia was famous for saffron: but Virgil designates Western Asia loosely by the name of a well-known mountain.

57-59. *mittit*. On indic. see note on Ecl. iv. 52. *molles*, 'unwarlike.' *nudi*, stripped for working in the forge. *Eliadum palmas equarum*, 'palms that mares of Elis win'—i. e. 'victorious mares of Elis,' contending in the Olympian games.

60, 61. *continuo*, Gk. *εὐθύς*, 'from the first and onward.' *leges*, 'conditions.' *foedera*, 'laws' of nature, as *Lucr. i. 586 foedera naturae*, *ii. 254 sati foedera*. 'Such is the chain of law, such the eternal covenant with which Nature has bound certain climes.'

63. *durum*, as being sprung from stones. *ergo*, i. e. since this is Nature's law. 'Work, then, and fulfil your destiny.' *iacentes*, 'turned up and exposed.' *univeruenta*, the epithet is transferred by poetic licence from *glaebas* to *aestas*. *solibus*, abl. instr. 'Let the clouds be exposed for summer to bake them to dust with the sun's full heat.'

67-70. **sub**, 'just at the actual rising of Arcturus.' The true rising of Arcturus was September 8, the apparent Sept. 21. **suspendere**, 'to lift it with a light furrow,' i. e. raise it lightly so as to leave it hanging. **illio**, 'in the former case' (*pingue solum* l. 64); **hio**, 'in the latter' (*tellus non fecunda*).

71-76. 'You will likewise (idem) let your fields at intervals (alternis) lie fallow after reaping (*tondas*) and suffer the lazy soil to harden by inaction (*situ durescere*); or (if you cannot afford this) you will at another season sow yellow corn in the soil (ibid), from which you have previously raised a rich bean-crop with its rattling pods . . . etc.' Virgil seems to recommend occasional fallowing as a rule; or, where this is not convenient, a 'leguminous' crop of peas, beans, lupins, or the like, for a spring crop, to be followed by a sowing of corn in autumn—the stalks of such a crop being ploughed in or burnt on the field as manure for the corn crop. Leguminous crops are specified; for (*enim* l. 77) flax, oats, or poppies only exhaust the soil (*urunt*), and the land might as well lie fallow as have them. **novales**, lit. 'fallow-lands,' here used somewhat artificially, as the lands would not be fallow till after they had ceased to produce crops. *situ* (from *sino*, to let alone) here denotes the 'inaction' or 'idleness' of fallow land. **tristis**, 'bitter.' **silvam sonantem**, 'rustling thicket,' a phrase to denote the rich crop of lupin.

78. **alternis**, 'by changes (of crops) the strain (of producing two crops in succession without an interval of fallow) is lightened; ' only you must not spare manure.

80. **pudet**, 'because the work is dirty' (Sidg.).

82. **sic quoque**. 'By this method as well (as by fallowing), the soil gets rest under the change of crops; nor are you meanwhile without return from your land, because unploughed'—i. e. you get your crop of vetch, etc.

84 sqq. A way of improving poor (*steriles*) land is to burn the stubble upon it, the result being advantageous in different ways to different soils. Con. wrongly takes *steriles* as = 'reaped,' 'with nothing but the stubble left on it.'

89-93. **caeca relaxat spiramenta**, 'opens hidden pores.' **durat, sc. terram.** **venas**, 'passages' or 'channels.' **tenues**, 'thin,' 'fine,' and so 'searching' rains. **rapidi solis**, 'the fierce burning sun': see on Ecl. ii. 10. **penetrable**, in active sense 'piercing,' cp. Lucr. i. 494 *penetrare frigus*; and for similar use of forms in *-bilis*, Hor. Od. i. 3. 22 *Oceano dissociabili*, etc. **adurat**, by zeugma with *pluviae*, with which word the general notion of 'injuring' must be supplied.

95, 96. **wimineas orates**, 'osier hurdles,' dragged over the ground after the clods had been broken with the *rastrum* (a hoe or rake). The whole process was called *occatio*. **nequiquam** (not *nequidquam* or *nequicquam*) is the form in all the best MSS. and editions. It is from *quiquam* the old abl., cp. *nequaquam*.

97-99. The process of 'cross-ploughing' is here distinguished from that of harrowing, as if they were not applied by the same person or to the same

land: but Virgil does not mean to do more than distinguish between them. **proscissio**, technical term for the first breaking up with the plough. **terga**, the 'ridges' of clods thrown up by the plough. **in obliquum verso aratro**, 'by cross-ploughing,' lit. 'with plough turned at right angles (to its former course).' **imperat**, 'lords it over' the fields, i. e. forces them to own his rule. This and other expressions (*subigere*, *compescere*, *exerrere*), applied to agricultural operations, illustrate the conception of a constant struggle against the reluctant forces of Nature, which Virgil derives from Lucretius. Cp. *Lucr.* v. 206-212:

*Quod superest arvi, tamen id natura sua vi
sentibus obducat, ni vis humana resistat
vitai causa valido consueta bidicni
ingemere et terram pressis proscindere aratris.
si non secundas vertentes vomere glebas
terraque solum subigentes cimus ad ortus,
sponte sua nequeant liquidas existere in auras.*

100. **solstitia**, 'summers.' When used by itself, without the addition of *aestivum*, *hibernum*, etc., the word denotes the *summer* solstice.

102. **Mysia**, especially the region about Gargarus, was proverbial for fertility. **nullo tantum cultu**, 'never does Mysia show itself off so well,' *nullo cultu* being used loosely as = 'under no circumstances.' Some editors transl. 'no cultivation will make Mysia so fertile as a dry winter:' but if this is the meaning, it is obscurely expressed.

104, 105. **comminus**, the image is that of the Roman soldier first throwing his spear (*inacto semine*), and then attacking at close quarters. **ruit**, 'levels,' 'throws down,' as *Aen.* ix. 516 *molem volvuntque ruitque*: elsewhere (G. ii. 308 *ruit atram Ad caelum . . . nubem*) it = 'throw up:' so in legal phrase *ruta caesa* = minerals (things dug up) and timber. The general idea is violent movement, the direction of which is determined by the context. **cumulos**, i. e. the top of the ridges. **male pinguis** = *non pinguis*, 'unfertile,' cp. *male fida* *Aen.* ii. 23, *male sana* *Aen.* iv. 8.

108. **supercollio olivosi tramitis**, 'from the brow of the channelled slope' (Con.), lit. 'sloping channel,' a poetical variety of expression. The picturesque force of *eoēs* ('Oh joy!') is well pointed out by Con.; and the melodious grace of ll. 108-110 harmonises with their subject.

111, 112. **quid, sc. dicam**, as l. 104. Excessive luxuriance is to be corrected by feeding down when the blade is young and green (**tenora in herba**), lest when come to maturity the corn stalks should droop under the weight of the ears.

113, 114. **cum primum**, etc. defines **tenora in herba** more precisely. **sulcoꝝ sequant**, 'reach the furrows' top.' **bibula dederit harenā**, 'drains off by means of soaking sand;' how, is not clear. Con. thinks the drains were partly filled with sand or gravel; Kenn. that sand was carted to the places where water had collected and formed pools (*lacunae*) in order to soak up the water.

115. *incertis*, 'unsettled,' i. e. when the weather is uncertain.

119. *improbus*, 'tormenting' (Con.). As *probus* denotes moderation, *improbus* denotes excess, unscrupulousness, rapacity, and the like. It is here used humorously of the shamelessness of the goose in disregarding the farmer's rights.

120. *Strymoniae*, 'Thracian,' a conventional or literary epithet; see on Ecl. i. 55. *intuba*, 'wild endive' or 'chicory.'

121. *pater*, i. e. Jupiter.

122, 123. *primusque . . . agros*, 'first worked the land by human skill.' Cp. G. ii. 316 *tellurem mouere* (of ploughing, digging, etc.). *oorda*, 'wits,' cp. Plaut. Mil. Gl. ii. 3. 65 *quidquam sapere corde*, Lucr. v. 1106 *ingenio qui praestabant et corde vigebant*, Cic. Phil. iii. 6. 16 *stupor cordis*. In Tusc. i. 9. 18 (quoted by Con.) Cicero notes the use of *cor* for the intellect as something archaic.

125. *ante Iovem*, i. e. in the golden age of 'Saturn's reign.'

127. *in medium quaerebant*, 'they garnered for the common store,' had all things in common.

131. *mellaque*, etc., 'stripped the leaves of honey,' alluding to the belief that honey fell from heaven like dew, and was gathered from leaves by the bees. In the golden age it lay so thick on the leaves that men could gather it direct from thence. See Ecl. iv. 30. *ignem removit*, 'took the fire away' and hid it in flint, whence it was recovered by Prometheus.

133. *usus*, 'experience.'

136. *alnos*, 'alders,' as growing on river banks, would naturally be used for the primitive boat.

137. *numeros et nomina fecit*, 'numbered and named the stars,' a case of *zeugma*, *nomina facere* being an ordinary phrase; but with *numeros* some other verbal notion has to be supplied.

138. *Pleiadis*, for the quantity see Introd. p. 16. *Lycaonis*, 'Lycaon's daughter Arctos,' who was changed into the constellation by Jupiter.

140. *inventum*, sc. *est*: the subj. is *captare et fallere*.

141, 142. *funda*, elsewhere a 'sling' (*σφενδόνη*), must in this context = 'a casting-net.' *alta petans*, best taken with the previous line. The fisher throws his casting-net as deep as he can. *verberat*, as we now say that a fly-fisher 'flogs' the stream. *lina*, 'drag-net.'

143. *ferri rigor*, so Lucr. i. 492 *rigor auri solvitur acstu*.

146. *improbus*, 'persistent,' see on l. 119.

148, 149. *glandes*, etc. is subject of *deficerent* = 'failed;' *silvae*, dat. of indirect object. *Dodona*, celebrated for its sacred oaks, here stands for oak-groves in general, hence *saorae silvae*.

150, 151. 'Soon too the corn-crops had trouble attached to them, in such sort that baleful mildew devoured the stalks, etc. *esset* = *ederet*.

153. *lappaequē tribolique*, see Introd. p. 17.

156, 157. *ruris . . . umbras*, 'prune the shade which darkens the land.'

158. Virgil adopts the language and rhythm of Lucretius, il. 2 *e terra magnum alterius spectare laborem*, in a different connection—see note to Ecl. x. 54.

160. *arma*, like Gk. *ὅπλα*, 'implements,' cp. Aen. i. 177 *Cerealiaque arma*. But the military sense is present to Virgil's mind, i. e. the arms with which the *duri agrestes* must fight their battle against the powers of Nature.

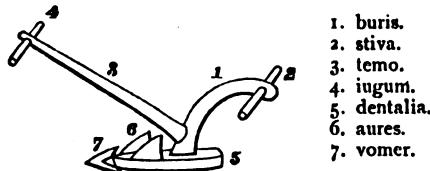
163. *tarda*, virtually adverbial, 'slow rolling.' *Eleusinae matris*, Ceres or Demeter, the goddess of agriculture, worshipped especially at Eleusis. *volventia*, intransitive.

164. *tribula* ('threshing-boards') and *traheae* ('drays') were the instruments for threshing corn, and consisted of boards weighted and roughened with nails, which were dragged over the corn on the floor. Similar instruments are still used in the East, and in Spain and South Italy.

165, 166. *Celeus*, father of Triptolemus (above l. 9), to whom are ascribed all 'cheap wicker furniture' of antique use, including baskets, 'hurdles of arbustus' for harrowing (see above l. 95), and the 'winnowing-fan' (called *mystica Iacochi*), as it was carried in the Eleusinian processions in honour of Iacchus, the son of Demeter.

168. 'If the due blessing of the divine country is in store for you.' *divini*, as being specially under the care of the gods.

169-175. *continuo in silvis*, 'while yet in the woods.' *buris*, 'plough-beam.' It was a piece of strong wood, naturally or artificially curved, forming the body of the plough (hence called *curvi*). From its foot (*a stirpe*) projected the pole (*temo*), to which was attached the 'yoke' (*iugum*), fitting on the necks of the oxen. *dentalia*, usually in sing. *dentale*, the 'share-beam,' a piece of wood fastened horizontally to the lower part of the *buris*, in order to hold the 'share' (*vomer*). *duplici dorso*, 'with double back' probably refers simply to the two edges of the share-beam, one on each side of the *buris*. *binae aures*, two 'earth-boards,' one on each side of the *dentale*, to throw the earth aside and widen the furrow. *altaque fagus stivaque, hendiadys*, 'a tall beech for the handle,' *stiva* being the handle, fixed into the *buris*, by which the ploughman guided the plough. *currus torqueat imos*, 'guide the chariot beneath,' a rather grandiloquent expression for steering the plough along the ground. *explorat*, 'searches out,' 'seasons.' The whole description of the plough will be made clearer by the following diagram.



178. *area*, 'the threshing-floor.' This appears from Cato and Varro to have been an open elevated space, circular in form, and slightly sloping from the centre to the circumference, and usually floored with a compost of which *argilla* or white clay (here called *creta*) was a principal ingredient. *cum primis*, 'especially.'

180. *pulvere*, 'drought,' with *vieta*. Some editors take *pulvere* as modal abl. with *fatiscat*, 'break and crumble into dust:' but the sense is not then so good.

181. *illudant*, 'play their pranks.'

183. *oculis capti*, 'blind,' lit. 'injured in the eyes.' Cp. Lucr. v. 927
Nec facile ex auctu nec frigore quod caperetur, Liv. xii. 2 *Hannibal auctro oculo capitur.*

185. *monstra*, 'strange creatures,' without reference to size.

186. *inopi metuens senectae*, 'fearing for her destitute old age.'

187-189. *contemplator*, a Lucretian formula of transition: 'Mark too, when many a walnut-tree in the woods shall burst into blossom and bend its fragrant boughs:—if the bulk of them turn to fruit, grain will follow in like proportion, and there will be a great harvest and a hot summer; but if a luxuriant growth of leaves gives over-abundant shade, in vain will your threshing-floor grind the stalks rich only in chaff (*pingues paleae*).' The walnut-tree is an omen for the crops. *induet*, lit. 'put itself into flower,' and so 'clothe itself with.' Cp. Aen. vii. 20 *Quos... Induet Circe in vultus ac terga ferarum. superant*, lit. 'if the fruit exceed,' i. e. if the majority of blossoms 'set' for fruit.

193-196. *semina*, of leguminous plants, as appears from l. 195. *fallacibus*, because the pods are often deceptive, containing only small beans. *et quamvis*, etc., 'and that they might boil quickly, though with little fire.' The steeping of the beans was to make the produce larger, and easier to be cooked.

198. *vis humana*, 'the force of man,' is from Lucr. v. 206, quoted on l. 99 above, as illustrating Virgil's conception of man's struggle against Nature.

200. Almost repeated Aen. ii. 169. *ruere, referri*, historic infinitives. For the pleonasm *retro referri* = 'retrograde' cp. Lucr. i. 785 *retro reverti*, ii. 283 *retro residit*.

201-203. 'Just as one who hardly drives his skiff up stream, if perchance he slackens his stroke, and the current sweeps him headlong down the rushing river.' *atque* connects *rapit* with *subigit*, there being no apodosis, as is often the case in Virgilian similes of this kind. Aul. Gellius, followed by many editors, explained *atque as = statim*, and *as* introducing the apodosis. But this is most improbable.

204-207. The husbandman has just as much need to know the stars as the sailor has.

206. *vectis*, 'on their way' (*φερομένοις*). Latin having no pres. part. middle or pass., the past part. is sometimes used almost in a pres. sense: cp.

operatus G. i. 339, *imitata* G. iv. 72, *solata* G. i. 293, Aen. v. 708, *tunsa* G. i. 481.

208. **Libra**, the Scales. The sun enters this sign at the autumnal equinox. *die*, gen. sing. contr. from *dier*: so *fide* Hor. Od. iii. 7. 4; Ov. Met. iii. 341, etc.: *facie* Plaut. Mil. Gl. iv. 4. 36. Gellius (ix. 14) says that Virgil's own copy read *dies*, a third form of the genitive, found in Enn. Ann. 401 *dies* and Lucr. iv. 1083 *rabici*.

209. 'And parts heaven in the midst for light and darkness.'

211. *usque sub*, etc., 'till the very verge of unavailing winter's rains,' i. e. till the rainy season sets in. This is perhaps the best rendering. Others translate *extremum imbre*, 'the rains that close the year.' Obviously it cannot mean 'the end of the winter's rains.' *intractabilis*, when no work can be done.

212. **Cereale papaver**. Ceres was said to have consoled herself with poppy seeds when grieving for the loss of Proserpine; and she was generally represented with poppies in her hands.

213, 214. *iamdudum*, 'forthwith;' cp. Aen. ii. 103 *iamdudum sumite poenas. pendent*, 'hang poised in air,' before they come down.

215-217. **medica**, 'lucerne,' originally from Media. *aperit*. On April 17 the Sun passes into Taurus and was said *aperire annum* (cp. *Ap[e]rili*), as the weather became settled and fit for spring sowings. *candidus auratis cornibus* probably alludes to a pictorial representation of Taurus, which may have been suggested by the white bulls with gilded horns that appeared in Roman triumphs. Cp. Milton, 'Par. Lost,' 'In spring-time, when the sun with Taurus rides.'

218. *adverso astro*, dat., 'in retreat before the opposite star,' i. c. before the Bull: the Dog-star being represented as retiring face to face before the Bull. Another reading (equally supported) is *averso astro*, which would be abl., 'with averted star.'

219-222. **triticeam messem**, 'wheat;' **robusta farra**, 'hardy spelt.' *instabis*, etc., 'make grain-crops your only object.' *tibi*, dat. *ethicus*; 'first mark the morning setting of the Pleiads' (about Nov. 9). **Maiae** = *ηοῖαι*, *matutinae*. **Gnosia**, of Gnosus in Crete. It was the constellation of the Cretan Ariadne, now called 'Corona Borealis.' *decedat*, 'set.' It really rose at this time (Nov.); so Virgil is in error.

225, 226. **Maiae**, one of the Pleiads, as representing them all. **vanis aristis**, 'with empty ears;' so most MSS. The old reading *avenis* alludes to the belief that corn would degenerate into wild oats if left too long in the ground: cp. Ecl. v. 37.

229. **Bootes**, the Bear-keeper, of which Arcturus (l. 204) is the brightest star; sets at the end of October.

231. *ideiroo*, i. e. to distinguish the seasons: 'for this end the golden Sun runs a course marked out in different stages through the heaven's twelve starry signs.' Virgil seems to represent the earth as a plain in the midst of the **mundus** or great sphere of the universe; this sphere having an

axis, one pole of which (*vertex* l. 242) is above the terrestrial horizon, the other below it. The celestial 'zones' correspond to tracts on the earth's surface, the respective climates of which are attributed to them ll. 233-239. The description is taken from Eratosthenes' 'Hermes' (quoted at length by Con.).

232. *duodena* = *duodecim*, the distributive numeral being not unfrequently used for the cardinal in poetry. *regit*, lit. 'guides' his course.

234. *ab igni*, a translation of *λε γνώσ* in Eratosthenes. Cp. Ov. A. A. i. 763 *hi iaculo pisces, illi capiuntur ab hamis*, Fast. ii. 764 *nulla factus ab arte decor*. The usage of classical Latin restricted the abl. with *a* or *ab* to denote the relation of the agent, expressing the instrument by abl. alone: but exceptions to both constructions are found in poetry.

235, 236. 'Surrounding which at the extremities right and left stretch two (zones).' *trahuntur* gives the notion of extent and corresponds to *τερπετρύνει* in Eratosthenes. *caerulea*, so the best MSS.: and though *caerulea* (Forb., Con., Kenn., and most edd.) gives slightly better sense, the difference on this head is not such as to justify setting aside the unanimous testimony of the oldest uncial MSS. which contain the passage.

238, 239. *per ambas*, 'between the two;' not 'through,' as the Zodiac (*signorum ordo*), representing the Sun's path, runs obliquely through the Torrid Zone, only touching the Temperate Zones at each end, but not entering them. *obliquus*, virtually adverbial: 'for the Zodiac to turn its course across the sky.' *verteret*, subj. denoting purpose.

240-243. *mundus* = the whole mundane sphere (see on l. 231), for the North and South points of which 'Scythia' and 'Libya' are here made to stand. 'High as the world's sphere rises towards Scythia and the Rhipean hills, so deep is its slope towards Libya's southern clime.' *hic vertex*, 'the one pole,' i. e. the Northernmost pole or point of the *mundus*. *nobis sublimis*, 'high above our heads.' *at illum*, etc., 'the other, beneath our feet, is seen by black Styx and the spectres of Hades.' The infernal regions were underneath the earth, and as the Southern Pole was below the terrestrial horizon, it was supposed to be visible to those regions. *sub pedibus*, 'beneath our feet,' corresponding to *nobis sublimis* in the previous line. Con. less probably takes it as 'below their (the Manes') feet.'

244-248 are from Aratus, Phœn. 45, quoted by Con. *Anguis*, 'the Snake,' a long constellation, which winds about between the two Bears. *Arotos*, Ursa Maior and Minor. *metuentes sequore tingi*, 'that will not be dipped in Ocean's stream'—a rendering of Homer's *οἴη δ' ἀμμοπος λαρνάς Ωρέων* Il. xviii. 489. The stars near the Arctic pole never set.

247. *illuc*, in the southern regions below, which (says Virgil) are either in total darkness, or else have day when we have night. Lucretius (v. 650 sqq.) mentions both alternatives. *intempesta nox*, 'the dead of night,' an old phrase of frequent occurrence. It is explained by Servius and Macrobius as meaning literally the 'unseasonable' time, when no work can be done. Translate: 'There all is wrapped for ever in the dead silence of

night, and the gloom is deepened by its pall overspread.' Cp. Hom. Od. xi. 19 δαλλ' ἐν τῷ δάκῃ τέταρται δελλαστὶ βρόντωσι.

250, 251. These lines were quoted with striking effect by Pitt at the close of a great speech for the abolition of slavery, as the morning sun began to shine through the windows of the House of Commons. Cp. Aen. v. 739. *Vesper* may mean either the Evening Star or evening generally. The latter view is perhaps the best: 'there crimson evening is kindling her twilight glow.'

252. *hinc*, i. e. from all this about the Zodiac, etc., ll. 231-251.

255. *armatas*, 'equipped,' 'rigged.'

256. *tempestivam*, adverbial, with *evertere*: 'when its time has come.'

258. 'And the year regulated by four diverse seasons.'

261-263. *maturare*, 'to get ready betimes,' in contrast with *proferenda*, 'to be done in a hurry.' *proaudit*, 'hammers out,' i. e. sharpens the blunted share. *hinnex*, 'troughs' for holding grapes. *arbore*, abl. of material. *acervis*, 'sacks' of corn, on which a number could be stamped. If taken in its ordinary sense of 'heaps' of corn, etc., *impressit* would be unmeaning.

264. *vallos*, 'stakes;' *furoas*, 'forked props:' for use in vine culture.

265. *Amerina retinacula*, bands for tying the vines, made of willows from Ameria, a town in Umbria.

266. *faciliis*, 'pliant.' *rubea*, 'of brambles.'

267. *torrete*, corn was roasted in order to make it easier to grind.

268. *quippe*, 'why, even on feast days,' etc.; surely then you may work on rainy days.

269. *fas et iura*, 'the laws of God and man.' *rivos deducere*, 'to turn on water' (a work of daily necessity in hot weather). Macrobius, iii. 3, supports the rendering 'to clear out water-courses,' explaining *deducere* by *detergere*, and saying that old watercourses might be cleaned out on holy days, not new ones made. But *rivos deducere* need only mean letting water run down the existing channels and troughs, such as are still part of the arrangement for gardens and vineyards in Italy.

270. *religio*, 'ordinance' or 'scruple,' i. e. any binding or restraining power (*religare*): cp. Hor. Sat. i. 9. 71 *nulla mihi religio est*. Lucretius uses the plur. — religious fears or scruples—*religionum nodis exsotere* i. 932.

275. *incusum*, 'indented,' i. e. roughened to make it grind well.

276, 277. *alias alio ordine felios*, 'propitious each in different degree to labour.' *operum*, poetical gen. of respect or reference, common after adjectives, and probably imitated from the Greek: cp. *integer virtutis, seri studiorum, fessi rerum, ferox sceleris*, etc. *Orous*, Virgil is here imitating Hesiod, who says that "Oros, the god of oaths, was born on the fifth, and that the Eumenides attended on his birth (Iles. Op. 802 πέμπτας δ' ἔξατα-σθαι ἐντὸς χαλεπῷ τε καὶ αἰνά, 'Ἐν πέμπτῃ γῆρα φαῖνι' Ἐρινύας δημιουροῦσεν)

'Ορκον γεινόμενον τὸν 'Ερας τέκε πῆμ' ἐπόρκος). Whether intentionally, or through error, Virgil puts the Latin Orcus, the god of the dead, instead of the Greek 'Ορκος, and makes the Eumenides born *along with* him.

279, 280. *oresat*, see note to Ecl. viii. 45. *Typhoëa* (*Typhoëa*, acc. of *Typhoëus*), the last two syllables scanned as one: cp. *Orphëa*, Ecl. vi. 30. *rescindere*, 'for tearing down,' a free use of infin. where prose construction would require *ut rescindant* or *ad rescindendum*. *fratres*, apparently the 'Aloidae' (Otus and Ephialtes), to whom the deeds here mentioned are ascribed by Homer (Od. xi. 304 sq., cp. Aen. vi. 582): but they were not sons of Earth. Con. suggests that Virgil misunderstood the Homeric phrase *τρίψε δὲ σείδωπος δροῦα*.

281. For the hiatus after *conatus* and *Felio* see Introd. p. 18.

285. *licta telae addere*, 'fasten the leashes to the warp.' The *licia* were loops of thread at the top of the loom, to which the separate threads of the warp were affixed so as to keep them in position.

286. *fugae*, the flight of runaway slaves, for which the farmer must be on his guard on the ninth, while he need not fear thieves.

287, 288. *adeo* with *multe*, 'very many.' *se dedere*, 'submit.' *Hous*, 'the morning star,' and so 'morning.'

290. *lentus*, 'soft,' lit. 'supple,' i. e. which makes the grass supple.

291, 292. *quidam*, usually of a definite person, but here = *est qui*, *vis*. *hiberni ad luminis ignes*, 'by the fire of wintry light,' i. e. 'the light winter's fire.' *insipioat*, 'splits' into sharp points like an ear of corn (*spica*).

293, 294. *solata*, past part. with pres. force: see above l. 206, note. *telas*, 'the threads of the warp.' *arguto pectine*, 'shril shuttle.'

295. A 'hypermetric' verse: see Introd. p. 19.

296. *trepidi*, 'bubbling.'

297. *medio aestu*, 'the mid-day heat.' Con. prefers to take it as = 'summer,' because Theocritus (x. 52) advises reapers to avoid the heat of the middle of the day (ἀλυνσας δὲ τὸ καῦμα). But the climate of Sicily and Egypt, which Theocritus knew, is much hotter than that of North Italy. Here it is obvious that the contrast is between *day-time* and *night-time*.

299. *nudus*, 'lightly clad,' i. e. in tunic only without the upper garment. Virgil follows Hesiod, Op. 931 γυμνὸν σωλήναν γυμνὸν δὲ βοστέν. The point is that ploughing and sowing must be done in the warm months (of spring and autumn).

302. *genialis*, 'merry,' i. e. connected with the 'Genius,' the guardian and impersonation of the individual; *natale comes qui temperat astrum, Naturae deus humanæ* (Hor. Epp. ii. 2. 187). Hence *Genium mero curare* (Od. iii. 17. 14), *vino placari Genius* (A. P. 209), *Genio indulgere*, etc., of personal enjoyment, the *Genius* being the happier self of a man.

303. *pressae*, sc. *oneribus*, 'laden.' The next line is repeated Aen. iv. 418.

309. 'Whirling the bullets of the Balearic hempen sling ;' lit. 'the hempen blown.' *stuppa* properly applies to *fundae*: *verbera* is used poetically for the thing hurled. The whole expression is highly artificial. *Balearis*, conventional epithet, the Balearic islanders being famous for slingers.

310. *tradunt*, 'roll along.'

312. *mollior*—'less oppressive,' 'when the summer's heat is less fierce.'

313. *vigilanda*, 'need wakeful care :' *vigilare aliquid* is used by the poets to—'be wakeful over a thing,' e. g. *vigilata proelia* Juv. vii. 27. *ruit*, see below l. 324, 'when spring comes down in showers.'

314. *inhorruit*, *ὅτε φλεγονών δροπαῖ* Hom. Il. xxiii. 599: 'When the fields have begun to bristle with the harvest of grain.'

316. *arvis*, poetical dat. of recipient instead of the usual prep. and case, like *ī caelo clamor*, *demittimus Orco*, etc.

317. *fragili onimo*, descriptive abl. with *hordea*.

320, 321. *sublimem*, adj. for adv., 'whirled on high.' The subj. *eruerent* expresses the result of *concurrere proelia*; and *ferret* continues the same construction, ita merely summing up or resuming the previous description, and *hiemps*—'a storm.' Some take *ita . . . ferret* as introducing a comparison of a winter storm with one in summer, and translate 'so would winter,' etc.; the idea being that the summer storm carries off the ripe corn as easily as the winter one carries off the stubble. But this would be a very tame comparison, and the other rendering, which makes the whole passage a description of one hurricane, is far more forcible.

322-334. This description of a storm is perhaps one of the most highly worked and carefully finished passages in Virgil or any other poet—language, imagery, and rhythm all combining to produce consummate poetic effect. Note especially the force of the pauses in ll. 324, 326, 329-331, and 333; of the perfects *fugere*, *stravit* ll. 330, 331; of the expressions *ruit* l. 324, *spirantibus* l. 327, *corusco* l. 328; of the alliterations in ll. 329, 330, and of sound and rhythm alike in l. 334. Dr. Kennedy says on ll. 328-334, 'The pause at *dextra* marks the calmness of conscious strength; at *tremit*, breathless terror; at *pavor*, prostrate expectation. The following *ille*, and the thrice repeated *aut*, express the majestic ease of omnipotence; at *delicit* falls the sudden crash of the bolt; in the words which follow is heard the rushing, struggling, moaning tempest.'

323, 324. *imbribus atris*, descriptive abl. with *foedam*. *ruit*, 'down crashes the firmament on high.' For the idea of the whole sky falling in rain cp. Aen. i. 129 *caeli ruina*, Lucr. vi. 221 *omnis utsi videatur in imbre voriter aether*, Liv. xl. 58 *caelum in se ruere aiebant*.

324. *ex alto*, 'from above.'

327. *spirantibus*, 'panting' or 'seething': 'and the sea foams in every seething inlet.'

328-334. 'The Sire himself, amid the darkness of the storm-clouds, moves his thunder-bolt with flashing right hand; the broad expanse of

earth shudders at the shock ; startled fly all beasts, and mortal hearts throughout the world lie low in grovelling fear. He the while, on Athos or on Rhodope or high Cimmerian hills, hurls down some peak with the bolt ; louder and louder roar the winds and thicker falls the rain : forest and shore in turn are moaning with the mighty blast.' *orvanes*, in contrast with *neoste*, expressing the sudden flash of lightning through the darkness. *mettix*, the word implies *effort*, and is used in various applications, e. g. of wielding an axe (G. iv. 331), of forcing a path (Aen. x. 477), of erecting walls (Aen. iii. 131), etc. *figure*, like Greek *sozit*.

335-337. *enclī monēs et cītēra*, 'the seasons and their signs in heaven.' The reference is to the supposed influence of the planets upon the weather, according to the constellations in which they were seen from time to time. *frigida*, because far from the sun. *Saturn*, the farthest planet then known, and *Mercury* (*ignis Cyclantinus*), the nearest to the sun, are chosen as the two extremes, implying all others. *enclī*, local abl. There is another reading, *enclī*, which would go with *orbēs* = 'paths in heaven.' cp. Aen. viii. 97 *actoris orbēs*, Lucre. v. 648 *enclī vias*.

338, 339. *anana smēra*, the festival of the Ambarvalia, held in spring. There were offerings to Ceres, and a victim was led round the fields followed by a crowd of singers and dancers. See on Ecl. v. 75. *rester*, 'pay,' as a due. *operatas*, 'sacrificing ;' for the present force of the past part. see on l. 206 above.

341. *agni et*, for the hiatus see Introd. p. 17. *meilleissima*, 'mildest.'

344, 345. *favos*, i. e. 'honey.' Milk, wine, and honey were part of Greek offerings to the dead (Aesch. Pers. 611 sqq.), and Demeter (Ceres) was connected with the lower world. But the association here is more probably that of rural produce with rural deities. *salix*, 'auspicious.'

347. *neque ante*, etc., here the reference is not to the Ambarvalia (held in spring, l. 340), but to another festival, just before the harvest.

349. *redimitas tempora*, 'his temples bound,' see on Ecl. i. 55.

350. *det*, 'displays ;' cp. Liv. vii. 3 *hunc iudicaret status Thoro more dabant*. *motus incoquere*, 'untutated dances.'

352. *aestusquā*, for the scansion cp. l. 371 below, and see Introd. p. 17.

353. *moneret* and the following subjunctives are deliberatives : 'what warnings the moon was to give us,' etc.

354. *quo signo*, abl. of circumstance : 'what should betoken a lull of wind.' *quid ssepe videntes*, 'from what constant observation.'

356-359. These prognostics of wind are copied from Aratus, Dios. 177-200. 'From the first, as the wind gets up, the inlets of the sea begin to heave and swell, and a dry crackling sound is heard upon the hills, or a confused noise rolls along the shore, and the moaning of the forests comes fast and thick.'

367. *aridus* : cp. Lucre. vi. 119 *aridus unde aures terget sonus*. Homer

uses *άνοις* of the sound of metal pierced; cp. Tennyson, 'Morte d'Arthur,' 'Dry clashed his harness in the icy caves.' The idea is that of a sharp, abrupt sound as opposed to liquid fluency or softness, denoted by *liquidus*, *τυπός*, etc.

359. *miscoeri*, of confused noise: cp. Aen. i. 124, where *miscoeri murmur* is equivalent to *resonantia misceri* here. That which applies to the sound is said of the scene of the sound—sea or shore.

360. *sibi* with *temperat*, 'the sea scarce restrains itself from (lit. "in regard to,"—ablat. of respect) the curved ships.' The reading *a curvis* is easier, but not so well supported. Con. takes *carinis* as dat. after *sibi* *temperat* regarded as one word—*parcit*—a very harsh construction.

361-364. *mergi*, 'gulls.' *fulicæ*, 'shags' or 'coots.' *ardea*, 'heron.'

365-367. Shooting stars were supposed to be a sign of wind: so Theocr. xiii. 50 ἀντὶ τοῦ πυρός δὲ οὐρανοῦ ἡρίτην δοτήρ 'Αθρόος ἐν πόντοις ναύταις δὲ τις εἶναι τραύματος Κουφότερος, δὲ πάντες, ποτεῖσθε δηλα τλευτητικὸς οὐρός. For the description cp. Lucr. ii. 207 *longos flammarum ducere tractus*.

369. *colludere*, 'dance,' 'play together.'

373, 374. *imprudentibus*, 'unforewarned.' *obfuit*, 'has injured.'

375. *aëriae*, 'air-scudding,' a translation of *ἡέραις γέραποι* (Hom. Il. iii. 7), which according to Buttman = 'in the morning.'

378. *veterem querellam*, 'their old, old strain;' *queri*, *querella* are applied to the note of all animals. As *oecidnere* was probably pronounced *hekīnēre*, the word was perhaps chosen as onomatopoeic, like the *θρησκεύει* of Aristophanes (Ranac).

379-382. *terens*, i. e. frequently passing along—'along her narrow well-worn path.' Aristotle (Hist. An. ix. 38) says of ants *δει πλανάριαν τάρταν βαλλούσι*. The ant really carries her eggs *in*, not out, on the approach of rain. *bibit*; the rainbow was supposed to draw moisture from the sea or rivers at its extremity, and discharge it in rain. Plaut. Curc. i. 2. 41 *ecce autem bibit arcus; pluet, credo, hercule hodie. corvorum*, 'rooks,' as appears from the context. *inorepuit*, of the clatter of wings.

383. *Asia*, the name *Asia* originally denoted the marshy region along the banks of the Cayster in Lydia, and was afterwards extended to *Asia Minor* and to the whole continent of *Asia*.

384. *rimantur*, 'search about,' 'explore;' lit. 'dive into chinks' (*rimæ*).

387. *incassum*, 'aimlessly,' 'without purpose.'

388, 389. *improba* with *voeat*, 'calls incessantly for rain;' see above l. 119, note. The alliterations express the monotonous character of the raven's cry and of its pace along the shore: 'and stalks in stately solitude along the dry sea sand.'

390-392. The stress is on *nooturna*: even indoors at night there are prognostics of rain. *testa*, the earthen lamp. *putres fungos*, 'crumbling snuff'

393. *aperta*, 'cloudless:' cp. l. 217. *serena* as subst. = 'calms:' cp. *tranquillo* Aen. v. 127.

395, 396. *actio*, 'brightness' or 'sheen'; 'R. 'a keen edge.' *obnoxia*, 'beholden to her brother's rays.' 'The meaning seems to be that, when the weather is changing to fair, the moon rising before sunset is brighter than usual, seeming as it were to owe nothing to the sun's rays' (Kern.).

397. *titilia*. In this word, as in *gland*, Aen. v. 432, *as* before a vowel passes into its consonantal sound of *w*, and the first syllable becomes long. *lanca vellera*, 'flock of wool,' i.e. thin fleecy clouds: cp. Locr. vi. 504 *scisti pectusca vellera lanae* 'of clouds.'

398. *elictus* Thetidori, as sea-birds; cp. Theocr. vii. 59 'Alaudae, plausi Nuppi, rai re pletore' *Opriju* *Aploste*. *subitum*, proleptic = *advenitum*, 'toss the straw-bundles to pieces.'

403. *niquidem*, because she will not bring foul weather.

404-409. Scylla, daughter of Idomeneus, king of Megara, having fallen in love with Minos, who was besieging Megara, cut off her father's purple hair, on which the safety of the city depended. She was then changed into a sea-bird, called *ciris*, and pursued by her father, who was changed into an osprey. The story is told in the pseudo-Virgilian 'Ciris,' the last four lines of which are the same as ll. 406-409 here.

410. *niquidem*, 'soft notes' as opposed to *rumor*. *praeus*, 'contracted,' so as to emit little sound, opposed to *plena* vices l. 382.

413. *actis*, 'is over.'

414. *nides*, 'nestlings'; so G. iv. 17, Aen. xii. 475.

415-416. Virgil here rejects the Pythagorean and Stoic doctrine that animals, as sharers in the *mens divina* (Aen. vi. 724 sqq.), have a faculty of divination: but the doctrine is afterwards mentioned without disapproval in G. iv. 219. Here their apparent powers of prognostication are ascribed to the natural effects of the weather upon their feelings. *divinitas* is contrasted with *fatu*, 'by heaven or by fate,' alluding to the views of different philosophers concerning the government of the universe. *xerum prae-
dantia* go together: *maior* = 'greater than ordinary.' *sit*, the subj. is regularly used in Latin to denote that the alleged reason is not the real one. 'I for one cannot believe that it is because Heaven has given them any spark of wit, or fate a deeper insight into things than ours. But when the weather and the changeful moisture of the sky has shifted its course, and Jupiter (i.e. the sky) moist with the south winds condenses what but now was rare, or (by a change of wind) rarefies what now was dense, the phases of their souls are changed, and their breasts feel other motions than those they felt while the wind was driving on the clouds.'

418. *vias* = 'courses' or 'directions.'

419. *denset*, from *denses*. Here, as elsewhere in Virgil, the MSS. vary between the two forms *denset* and *densa* (from *dense*).

421. *alios*, *alios*, etc., lit. 'feel some motions now, others while the wind,' etc., i.e. 'feel other motions than those they feel when,' etc. The comparison is expressed not by a subordinate clause, according to the regular formula, but by simple juxtaposition of the two things compared:

cp. Plaut. Trin. i. 2. 123, 4 *Proh di immortales, verbis paucis quam cito
Altum fecisti me, alius ad te veneram.*

422. *hinc*, i. e. from the materialistic explanation just given in opposition to that mentioned ll. 415, 416. 'Here is the secret of the rural chorus of birds, the joy of cattle, and the rooks' triumphant note.'

424-426. *rapidum*, here probably in ordinary sense, 'the swift revolving sun,' not as Ecl. ii. 10. *lunas sequentes ordine* means the days of the month. *ospiere*, 'betrayed,' as Aen. ii. 196, etc.

427-429. 'As to the moon, when first she gathers (or 'rallies') her returning fires (i. e. the new moon); if her horns be dim, and nought but dark vapour seem enclosed therein, heavy rain is in store for landsmen and for sea.' If the new moon is very clear, the outline of the full orb can be dimly traced, as it were in the grasp of the bright crescent which reflects the sun's rays: cp. the ballad of Sir Patrick Spence: 'I saw the new moon late yestreen Wi' the old moon in her lap.' But if the air be vaporous, the effect is as described by Virgil.

431, 432. *ore*, 'on,' and so 'over her face.' For similar examples of local abl. where a dat. or accus. with prep. might have been expected, cp. Aen. ix. 213 *mandet humo solita*, x. 361 *haeret pede pes*, 681 *murcone inducta*. The usage is peculiarly Virgilian. A red moon is proverbially stormy: cp. Shakespeare, 'Venus and Adonis,' 453 'Like a red moon, that ever yet betokened Wreck to the seaman, tempest to the field.' *vento*, abl. of circumst. 'when there is wind about'; or simply 'in wind.'

432, 433. *certissimus*, 'most trusty.' *pura*, 'clear,' a translation of *καθαρή* in Aratus.

437. *Glaucō*. The only instance in Virgil of a long syllable retaining its quantity in hiatus, when *in thesis*. This line is copied from Parthenius (a freedman who taught Virgil Greek), Γλαυκὴ καὶ Νηρῆ (Νηρῆ Con.) καὶ Ιδίη Μελικέργη. For *Panopeas* see Introd. p. 18.

441, 442. *medio orbe*, local abl., 'shall have retired in the centre of his disk,' i. e. present a hollow or concave disc. Transl. 'When he shall have flecked with spots his rising dawn, withdrawing into a cloud, and thrown back the centre of his disc.' In Aratus these are separate prognostics; hence some would take *que* disjunctive = *ve*.

443. *urget*, without a case, 'drives on': so the Greek *ἀλισσω*. Cp. Aen. x. 433 *Pallas instat et urget*. *ab alto*, 'from the sea' rather than 'from on high.'

445. *sese rumpent* = *erumpent*.

448. *male*, 'badly' and so 'hardly': from which develops its purely negative force, as in *male fida* Aen. ii. 23.

449. The sound of this line imitates the rattling of hail. *horrida* = 'sharp,' i. e. full of points: cp. Pind. P. iv. 81 *φρίσσοντας ὄμβρους*. 'So thickly dances on the roof the sharp rattling hail.'

450. *hoc*, viz. the spots on the sun and the scattered rays.

456. *fervēre*, the older form. *non . . . moneat*, not as Ecl. ix. 6, an archaic use of the negative in prohibition; but the ordinary negative with

potential subjunctive—‘no one would advise me.’ *moveat* (‘would induce me’) is the reading of Med.; but *monseat* is probably right, ‘no one would advise me’ being Virgil’s way of expressing ‘I should refuse to do it.’

458. ‘But if when he restores the day and closes it again.’

459. *frustra terrebere nimibus*, ‘your fear of storm-clouds will be vain;’ i. e. there will be none.

460. *claro*, free from clouds.

461. *serenas*, proleptic, ‘whence the wind that drives away the clouds and clears the sky.’

464, 465. *tumultus*, a technical word for risings in Italy or Gaul, which were of course especially dangerous. *fraudem*, ‘treachery.’

466, 467. *miseratus*, sc. *est*. An eclipse of the sun took place in Nov. 44 B.C., the year of Julius Caesar’s murder. An account of this and other portents is given by Ov. Met. xv. 789 sqq.; Luc. i. 522 sqq.: cp. Shakespeare, ‘Julius Caesar,’ Act ii. Sc. 2. *ferrugine*, ‘lurid hue.’ The word originally denotes the colour of iron rust, then is used of lurid or murky colour, Aen. vi. 603 (Charon’s boat): but also of more pleasing objects G. iv. 183 (hyacinths), Aen. ix. 582 and xi. 772 (purple robes), in which cases a dark blue colour is probably intended.

469. *quamquam*, etc. ‘Yet it was not the sun only that gave omens.’ This makes a transition to the concluding lines upon the politics of Rome.

470. *obsoenae*, ‘ill-omened,’ apparently the original meaning, but whence derived is uncertain. *importunae*, ‘unlucky,’ ‘evil-boding;’ originally the opposite of *op-portunus*, and so ‘inconvenient,’ ‘unseasonable.’ Here it repeats the idea of *obscenae*.

471. *dabant*, ‘kept giving.’ The eclipse of Nov. 44 B.C. seems to have coincided with a period of volcanic disturbance in Italy and Sicily, the phenomena of which were connected in men’s minds with the disturbances of the time, and particularly the death of Caesar. Virgil, like Horace (Od. i. 2), seems to treat them as signs of retribution for the civil wars and Caesar’s murder.

472. *undantem* refers to the streams of lava. Servius quotes from Livy the statement of a great eruption of Aetna at this time.

476, 477. ‘A voice too was heard far and wide through the silent groves, a mighty voice.’ The pause after a spondaic first foot in l. 477 gives the effect of solemnity. *simulaora modis pallentia miris* is from Lucr. i. 123.

480. *obur*, ‘ivory statues;’ *aera*, ‘bronze statues.’

482. *flaviōrum*; the *i* has its consonantal sound of *y*, making the word a trisyllable and the first syllable long.

484. *tristibus*, ‘gloomy,’ and so ill-omened. *fibrae*, ‘filaments’ in the entrails, of great importance in divination; but the particular qualities on which the omens depended are not known.

487. *alias*, temporal adv., ‘at no other time;’ probably an accus. form like *foras*. Horace (Od. i. 34. 5-8) speaks of thunder in a clear sky as a striking portent.

489-492. *ergo*, etc. Not only was all nature moved at Caesar's death, but Heaven exacted vengeance in the continuance of civil strife and foreign war, the only hope for relief from which is in the young Caesar (Octavianus). 'And so Philippi saw Roman hosts once more with kindred arms meet in battle: nor did Heaven think it shame that Roman blood should twice fatten Emathia and the broad plains of Haemus.' The two battles referred to are Pharsalia (B. C. 48) in Thessaly, when Caesar conquered Pompey, and Philippi (B. C. 42) in Macedonia, when Augustus and Antony defeated Brutus and Cassius. *iterum* must go with *concurrere*, not with *videre*; otherwise Virgil would make Philippi the scene of both the battles—an error which it is not necessary to ascribe to him. But in l. 492 his geography is vague and inaccurate. The scenes of the two battles (in Thessaly and in the *east* of Macedonia) are loosely denoted by Emathia, a district in the *west* of Macedonia, and Haemus, a mountain range in the north of Thrace. Later writers (Lucan. vii. 854 sqq., Ovid, Met. xv. 824, Juvenal viii. 242), perhaps misled by Virgil, appear to represent Pharsalia and Philippi as on the same spot. *paribus*, because both Roman; cp. Lucan. i. 7 *pares aquilas et pila minantia pilis. superis*, dat. ethicus, 'in the sight of heaven;' cp. Lucan. x. 102 *Sat fuit indignum, Caesar, mundoque tibiique.*

495-497. *pila*, the characteristic Roman weapon. *grandia*, i. e. of an older time, referring to the notion of continual degeneration; cp. Lucr. ii. 1150 sqq. *iamque adeo fracta est aetas effetaque tellus Vix animalia farva crevit quae cuncta creavit Saecula deditique ferarum ingentia corpora partu.*

498-514. Caesar (Octavianus) is invoked as the only hope of his falling country. The passage seems to refer to, and to have been written about, 33-32 B. C., the beginning of the civil war which ended at Actium; see ll. 510, 511. It is full of melancholy forebodings, like the parallel passage in Horace, Od. i. 2, which expresses much the same hopes and fears.

498. *Indigetes* (*indu* + *gen*, native-born) are deified heroes of a country. Vesta was one of the *di patrum*, Romulus one of the *Indigetes*.

499. *Palatia*. It was on the Palatine hill that Romulus founded Rome, and it was there that Augustus resided. Hence its special significance.

500. *iunemem*, Octavianus Caesar (afterwards Augustus), now about twenty-eight years old.

501-503. *Iuimus*, pres. with *iam pridem*, of what has been for some time and is still going on; cp. Gk. *ώλαι. perituria*, when Poseidon and Apollo built the walls of Troy, Laomedon the king defrauded them of the stipulated price. The Romans, as descendants of the Trojans, are represented as still paying the penalty.

503-505. The notion is that the world is too wicked for a god to inhabit. The gods are jealous that one of their own number can still care for human triumphs and honours. *quippe* explains the previous line, 'seeing that on earth right and wrong are inverted (*versum*).'

506. *arstro*, probably dative.

509-511. *Euphrates*, perhaps alluding to Phraates, who about 32 B.C., on Antonius withdrawing his forces, overran Media and Armenia. The allusion in *Germania* is uncertain: but it may be to a war of C. Carrinas against the Morini and Suevi (about 31 B.C.), for which he was afterwards allowed a triumph. *viduae urbes* must be the neighbour cities of Italy, and *Mars impius* - 'civil war.' Dion (50. 6), in speaking of the events of 32 B.C., implies that there were cities in Italy which favoured Antonius and gave Octavianus some trouble to crush them.

513. *addunt in spatia*, 'throw themselves on to the course,' the reflexive *se* being omitted, as often in poetry. Another rendering is 'go quicker every turn,' *addunt* being then an imitation of the Greek *ἐνδέδοστι*, and *in spatia* - from *spatium* to *spatium* (cp. *in dies*, 'from day to day'). This is ingenious, but the meaning given to *addunt* is purely conjectural. The true reading, however, is uncertain, the MSS. varying between *addunt spatia*, *addunt spatio*, *addunt in spatia*, *addunt in spatio*, and *addunt se in spatio*.

NOTES TO BOOK II.

THE culture of trees in general, and of the vine in particular, is the subject of this book. First there is a statement of the various ways of propagating (1-34) and of training (35-82) trees, then a description of the various kinds of trees (83-135), followed by a digression in praise of Italy (136-176). The qualities of the different sorts of soils are next discussed (177-258), the culture of the vine is treated in considerable detail (259-419), the management of other trees and plants is briefly dismissed (420-457), and the book ends with the celebrated episode in praise of country life.

2, 3. *silvestria virgulta*, 'the forest undergrowth,' used loosely for *arbores*, introduced into this book as supporters of the vine.

5. *tibi*, etc., 'for thee the land is bright with teeming harvest of the vine.' *autumnus* here = 'harvest,' like *δέσποι* in Greek. The rhythm of the line is Greek: for the lengthening of the final syllable in *gravidus* see Introd. p. 18.

9. 'Various are the modes of producing trees.' The methods specified are (1) *natural*, divided into spontaneous generation (10-13), generation by seed (14-16), by suckers (17-19); (2) *artificial*, of which there are six kinds (20-34).

14. *posito*, 'dropped,' not 'sown;' for it is only natural modes of propagation which are here spoken of.

15. *nemorum*, partitive genitive, 'queen of the forest,' lit. 'largest (of) the trees) of the forest.' *Iovi*, 'for Jupiter,' to whom oaks were sacred.

16. *nesculus*, a special kind of oak with broad leaves. *habitas Graiae oracula*, 'deemed oracular by the Greeks'; an allusion to the oak-groves of Dodona.

17. *pullulat*, 'sprouts,' i. e. by *pulli* or shoots.

18. *Parnassia*, 'of Parnassus,' i. e. sacred to Apollo of Delphi, which was near Mount Parnassus.

21. *fruticorum*, 'shrub.'

22. *via*, 'in its course:' not exactly 'by method' (Con.); the idea being that of practical experience (*usus*) gradually devising new processes as it goes on. Such new processes may have been hit on by chance and *not* by regular method.

23. Here follow six methods of artificially propagating trees. The first is by 'suckers' (*plantas*), i. e. shoots growing from the root, which are torn off and planted.

24, 25. The second method, by 'sets' (*stirpes*), 'shafts' (*sudex*), and 'stakes' (*vallos*). Pieces of the tree were cut off, and either 'cleft in four' (*quadrifidae*) at the bottom, to form a root, or sharpened to a point (*acuto robore*), and then buried in the ground.

26, 27. 'Some trees await the arches of the bent-down layer, and nurseries quickset in their native ground.' The third method, by 'layers' (*propaginis*). A young bough was bent down (*pressos*) till it took root in the earth beside its parent tree (*sua terra*), without being severed from it (*viva*).

28, 29. The fourth method, by 'cuttings.' A shoot from the top of the tree (*summum caucumen*) is simply cut off and planted. *putator*, the 'pruner,' i. e. the gardener who has taken the cutting. *referens*, 'restoring' to earth, from which the tree originally rose.

30, 31. The fifth method. The trunk is cut up (*caudicibus sectis*) and buried, and a new root springs from the dry wood. *oleagina*, the olive is mentioned merely as one of the several trees which are propagated in this way. The difference between this and the second method is that here the pieces of wood are smaller, and have no root, or imitation of a root.

32-34. The sixth method, by grafting. 'Often we see the branches of one tree change (*vertere*, *intrana*) without harm to those of another; the pear-tree is transformed, and bears engrafted apples, and stony cornel-trees blush with plums.' *corna* (cornel berries) appears to be here used for *cornos* (cornel-trees), and the epithet *lapidosa* is only in strictness applicable to the berry. The meaning is that plums are grafted on cornel stocks. Con. and others take *corna* literally, and translate, 'and stoney cornel berries redder on plum-trees;' supposing that cornels are grafted on plums. But this appears to be most improbable.

35. *generatim*, 'after their kind,' a Lucretian word (i. 20, etc.).

37, 38. *invat*, etc. 'What joy to plant Ismarus with the vine, and clothe huge Taburnus with olives!' Virgil points to two great triumphs of human industry. Ismarus was famous for wine in Homer's day, Od. ix. 198.

39-41. 'Come thou too and complete with me our course begun,' i.e. the writing of the Georgics, undertaken by request of Maecenas, who is addressed in each book. *laborem*, cogn. acc. with *decurrere*, lit. 'to run over a course from one end to the other,' and so 'perform,' 'complete,' cp. Catull. lxiv. 7 *Ausi sunt vada salsa cita decurrere puppi. volans*, 'at full speed.' *pelago patenti*, 'over the broad sea,' local ablative.

43. An imitation of Hom. Il. ii. 488-490 *πληθὺν δ' οὐκ ἀγαν μιθίσσομαι οὐδὲ δυρμήν, οὐδὲ εἰ μοι δέκα μὲν γλώσσαι, δέκα δὲ στόματ' εἰσιν, Φοινή δὲ δρρηκτος, χάλκεον δέ μοι ἤτορ ἔνειν.* With non supply *ορέα* as apodosis to *si sint*.

44. *primi litoris oram*, 'coast the very edge of the shore,' a variety for *primam litoris oram*.

45, 46. *in manibus terrae*, 'the land is in our grasp.' *non hic*, etc. 'I shall not detain you here (hic, at this point), like the epic poets, with

mythical strains (*oarmine ficto*), or digressions (*ambages*), or long preludes (*exorsa*).

47. *oras* (Med.) is better than *auras*, *luminis orae* being a favourite expression of Ennius and Lucretius, denoting the line or border which divides light from darkness, being from non-being; cp. *Lucr.* i. 22, *Aen.* vii. 660. Con. quotes Gray's expression, 'the warm precincts of the cheerful day.'

49, 50. *natura*, 'productive power,' *Lucr.* iii. 273. *inserat*, 'graft' (with cuttings from other trees). *scoribus mandet mutata subactis*, 'transplant them to well-dug trenches'; cp. *Cic. Sen.* 15 *terre gremio molito ac subacto semen excipit*, and the phrases *subigere arva*, etc.

51, 52. *artes*—'qualities' or 'lessons' acquired by training, as opposed to natural characteristics. 'By constant training they soon will follow whatsoever line you shall wish.' *voles* is perhaps less forcible than *voces*, but has better MS. authority. *exuerint*, *sequentur*, vivid use of fut. indic. in apodosis, instead of the normal subj. Kenn. would retain *voces*, read *sequantur* without MS. authority, and regard *exuerint* as perf. subj., thus making the sentence more grammatically regular. But the use of the indic. in such cases is not uncommon in poetry.

53. *stirpibus ab imis*, i.e. by suckers, as explained l. 17 above.

54. *hoo faciat*, 'would do the same,' i.e. bear fruit. Another reading is *faciet*. *vacuos*, 'open fields,' in contrast to the wood, where it has no room to grow. *digesta*, 'planted out.'

56. *uruntque ferentem*, 'wither up its powers of bearing.'

57-60. *seminibus iactis*, 'dropped,' like *posito semine* l. 14. He is still speaking of natural growths. *seris nepotibus*, 'descendants yet unborn.' *poma*, 'fruit' in general. *avibus praedam*, i.e. too poor to be worth picking by men.

62. *cogendae*, 'must be drilled' into trenches (as soldiers *in ordinem*). *multa mercede*, 'at a great cost of labour.'

63, 64. *truncis, propagine*, instrum. ablat., 'by the method of.' *truncis*, 'stakes,'—*caudicibus sectis* l. 30. *propagine* and *robore* refer to the methods by 'layers' and 'sets' explained ll. 24-26 above. *respondent*, 'answer,' correspond to our hopes: cp. *G. i. 47 votis respondet avari Agricolae*.

65. *plantis*, 'suckers,' as in l. 13.

66. *coronae*, descriptive gen., 'the shady tree that formed the chaplet of Hercules,' i.e. the poplar, which, according to legend, Hercules found growing on the banks of Acheron, when he brought Cerberus from below, and of which he made himself a crown.

67. *Chaonii Patris glandes*, 'the acorns of Jove of Dodona,' referring to the celebrated oak-groves and oracle of Jupiter at Dodona in Chaonia (a district of Epirus).

69. An example of a hypermetric line, in which the elided syllable is preceded by a trochee. The only other instance is in *G. iii. 449* *vivaque sulphura Idaesque pices*. Many editors, in order to avoid the exceptional

rhythm, transpose the line to *inseritur vero et nucis arbutus horrida fetu*. But there seems to be no good ground for rejecting the testimony of the MSS., supported by Servius. Copyists were more inclined to remove metrical anomalies than to insert them: and it is most improbable that the present reading should have been due to mistakes or alterations on their part. On the general subject of hypermetric lines see Introd. p. 19. *horrida*, 'rough,' alluding to its bark.

70. *gessere*, the perfect denotes custom.

71. *fagus*, nom. sing.; the -*us* being lengthened in *arsi* before a vowel. See Introd. p. 17. *castaneae*, gen. sing. depending on *flore*, understood from the next line. The MS. reading is *fagus*; *castaneae* then is nom. plur., and the words belong to the previous clause—*castaneae gessere fagus*. But Virgil must mean that beeches bear chestnuts, and not that chestnut-trees bear beech-nuts. The difference between *fagus* and *fagus* is a very slight one: and general considerations may here be allowed to override the testimony of the MSS.

73. 'Nor is the method of grafting and of budding one and the same.' *simplex* here—'one;' cp. Hor. Od. iv. 14. 13 *plus vice simplici*, 'more than once.' *modus inserere*—*modus inserendi*, the infin. being equivalent to a case of a verbal substantive: cp. G. i. 213 *tempus humo tegere*, Aen. iii. 670 *dextra adflectare potestas. oculos imponere*, 'to bud,' Gk. έποφθαλμισμός.

74-77. The process of budding. 'Where the buds burst forth from the middle of the bark, and break the thin coating (*tunicas*, i.e. the inner bark under the *cortex*), a tiny orifice is made (*fit*, i.e. by the knife) in the knot itself; here they place a bud from a strange tree, and teach it to grow into the sappy (*udo*) bark.'

78 sqq., the process of grafting. *enodes*, 'smooth.' *resecantur*, 'are slit open' to admit the wedge.

80. *et*, 'a remnant of primitive simplicity of expression' (Con.), i.e. in coordination rather than subordination of clauses. See on Ecl. vii. 7.

81. *exitit*, the perf. vividly expresses the instantaneousness of the growth.

86. *orchades*, olives of an oblong shape, hence the name. *radii*, spindle-shaped olives. *pausia*, a kind of olive which had to be gathered before it was ripe.

87. *Alcinot silvae*, 'the orchards of Alcinous,' denote the same thing as *poma*. The gardens of Alcinous, king of the Phaeacians, are described in Od. vii. 112 sqq. There was a proverb, *Alcinoo dare poma*, like our 'carry coals to Newcastle.'

88. *Crustumilis*, 'from Crustumerium,' a town a few miles north of Rome. *volaemis*, a large kind of pear, so called, according to Servius, because it filled the *vola*, or hollow of the hand. Virgil says that the 'suckers are not the same' in these pears, merely meaning that the pears are different.

89. *arboribus*, probably the 'trees' on which the vine was supported, and not the vines themselves. This is the technical meaning of *arbor*, as opposed to *vitis*, e. g. l. 290 below.

91-95. *Mareotides albae*, 'the white grapes of Lake Mareotis' (in Egypt). *passo*, 'raisin-wine,' from *passa uva*, grapes spread out to dry. *psithia*, *lageos*, Greek names of vines, of unknown origin. *tenuis*, 'subtle,' 'penetrating'; explained by the next line. The interpretation 'thin,' 'light,' is hardly consistent with the context. *olim*, 'one day,' 'hereafter.' *purpureae* and *praeclae* (according to Servius—*praeclae*) are specific names for certain kinds of grape in Columella.

96. *Rhaetica*, from the district at the foot of the Rhaetian Alps. The wine from the *Falernus ager* in Campania was most celebrated.

97. *Amineae*, this wine was grown in various parts of Italy. The origin of the name is unknown, though Aminna in Thessaly has been suggested. *firmissima*, 'best for keeping.' Pliny (xiv. 2) speaks of the *firmitas* of the Aminacean wines, *contra omne sidus firmissima*.

98. *Tmolius*, from Mount Tmolus in Lydia. *assurgit*, 'yields precedence to,' 'rises in respect for:' a quaint expression as applied to wines: cp. Ecl. vi. 66. *rex ipse Phanaeus*, 'royal Phanaeus himself' (Con.), i. e. the wine from Phanae, a promontory in Chios.

99, 100. *Argitis*, from *dρύbs*, in allusion to the colour of the grape or wine. There were an *Argitis maior* and *Argitis minor*. *qui non*, etc., 'which none can match for yielding so much,' etc. *certaverit*, second fut. indic. *fluere*, *durare*, a freer poetical use of *infin.* to express result in imitation of Greek.

101. *dis*, etc. The best wines were reserved for the dessert or *mensa secunda*, at which a libation was first poured to the gods.

102. *bumaste* (*βούθ*, *μαστός*—big-breasts), a kind of vine with large grapes.

104. *est numerus*—*est numerandi facultas* (Kenn.). *neque enim*, etc. 'nor indeed is it important to count them up.'

108. *Ionii fluctus*, 'the waves of the Ionian sea,' i. e. the sea between South Italy and Greece. The sea-waves and desert-sands are natural examples of number past counting: cp. the oracle in Hdt. i. 47 *οἵδι τ' Ιγάριμον τ' αριθμὸν καὶ μέτρα θαλάσσης*.

109. Cp. Lucr. i. 166 *ferre omnes omnia possent*. 'The expression is probably almost proverbial, like *non omnia possumus omnes*' (Munro).

110. *fluminibus*, 'by rivers.'

114. *extremis*, 'remotest,' is illustrated by the next line. *cultoribus*, dat. of agent, not uncommon after passive participles.

116. *divisae arboribus patriae*, 'trees have their homes portioned out to them.'

119. *balsama*, the balsam-tree of Arabia. *acanthi*, the acacia of Egypt.

120. *lana*, 'cotton,' called *εἴρων δύο γύλου* by Herodotus.

121. Silk was supposed to be a down scraped from the leaves of trees,

until, in the reign of Justinian (about 530 A. D.), some Persian merchants brought silkworms from the East.

122. *Oceano propior India*, apparently the Malabar coast, whose jungles, abounding in immense teak and jack trees, run close to the sea.

123, 124. *extremi sinus orbis*, 'earth's furthest nook.' *aëra sum-
mum arboris*, 'the air above the tree.' *vinoere*, 'win their way through;' cp. Thuc. i. 21 *εἰς μυθῶντες ἀκρενημένα*, '(stories) which have made their way into the region of fable;' also Aen. v. 155 *locum superare priorem*.

126, 127. *tristes*, 'bitter.' *tardum saporem*, 'lingering taste.' *felicis*, 'blessed' or 'propitious' (as an antidote). *mali*, 'citron.' *praesentius*, etc., 'no more sovereign remedy,' see Ecl. i. 42, note.

129. Perhaps interpolated from iii. 283. It is commented on by Servius, but in the best MSS. only appears in the margin.

133. *erat*, for *eret*; that which *would have been* is stated as if it *was*, a common device for giving liveliness to the style: cp. Aen. li. 55 *si mens non
laeva fuisse*, *Impulerat ferro*, etc.

134, 135. *ad prima*, 'in the highest degree.' *animas et olentia ora*— 'their mouths' noisome breath.' *fovent*, lit. 'cherish,' here = 'purify.'

136-176. Episode in praise of Italy. 'In this episode,' says Mr. Sellar (p. 253), 'the sorrow for the past and foreboding for the future, which marks the close of the first book of the Georgics, has entirely cleared away. The feeling now expressed is one of pride and exultation in Italy . . . The glory of Italy (l. 174) is declared to be the motive for the revival of this ancient theme.'

136. *silvae*, gen. after *ditissima*, 'the Median land, with all its wealth of wood.' Con. takes *silvae*, nom. plur., and *terra* in apposition.

138. *carent*, potential, 'can vie.'

140, 141. *tauri*, in allusion to the Argonautic legends of Colchis. Jason ploughed the land with fire-breathing oxen, and sowed it with a dragon's teeth, from whence sprang armed warriors. *satis dentibus*, ablat. absol., a sort of *βορεπον σπρεπον*, as the dragon's teeth were sown after the bulls had ploughed the land. Transl. 'No fire-breathing bulls have ploughed, and no dragon's teeth have been sown.'

144. *oleae armentaque*, for the hiatus see Introd. p. 18.

145. *hino*, *ex hac terra*. 'Hence comes the war-horse that prances o'er the plain.' *bellator equus*, as *venator canis* Aen. xii. 751, xi. 680.

146, 147. The Umbrian river Clitumnus was famous for a breed of white cattle, their whiteness being ascribed to the qualities of the stream. White bulls were required as victims at triumphs. *sauro*, of rivers, springs, etc. as the abode of deities.

149. 'Here is ever-present spring, and summer after summer-time.' *alienis mensibus* recalls Lucr. i. 182 *alienis partibus anni*, but in a different connection, Lucretius speaking of the derangement of nature. See note to Ecl. x. 54. *ver* and *aestas* must be taken loosely and allowance made for poetical exaggeration of the climate of Italy.

150. *pomis*, dative, 'twice serviceable for fruit,' i. e. yielding twice in the year. It might also be taken as ablat., 'servicable with fruit.'

152. *semina*, 'brood,' an imitation from Lucre. iii. 741 *triste leonum Seminum.*

153, 154. *tanto*, i. e. as elsewhere; 'nor gathers his scaly form into a coil with so vast a sweep.'

155. 'Think too of many a noble city, the triumph of our toil, many a town piled by the hand of man on beetling crags, and the streams that flow beneath their ancient walls.' *operum laborem*, 'laborious works:' the phrase recurs Aen. i. 455. Mr. Sellar, speaking of this passage, says, 'By a few powerful strokes he combines the characteristic features and the great memories of Italian towns in lines which recur to every traveller as he passes through Italy . . . No expression of patriotic sentiment in any language is more pure and noble than this.'

156. The two seas are the *mare superum* or Adriatic, and the *mare infernum* or *Tyrrhenum*, that between Italy and Sicily.

159. *Larius*, now Lake Como.

160. *assurgens*, 'heaving with the waves and roaring of a sea.' Mr. Sellar quotes Goethe's reminiscence of this line on coming to the Lago di Garda (Benacus)—'This is the first Latin verse, the subject of which ever stood visibly before me; and now in the present moment, when the wind is blowing stronger and stronger, and the lake casts loftier billows against the little harbour, it is just as true as it was hundreds of years ago. Much, indeed, has changed, but the wind still roars about the lake, the aspect of which gains even greater glory from a line of Virgil.'

161. *portus*. Lakes Avernus and Lucrinus were two land-locked pools on the coast near Baiae. Agrippa cut a channel between them, strengthened the bank between Lucrinus and the sea with masonry (*Lucrinus addita claustra*), and made an entrance in it for ships. The double haven was then called Portus Julius in honour of the Iulia gens, and of Octavianus as its representative.

163, 164. 'Where the Julian waters (i. e. the harbour) echo afar with the recoil of the sea (beaten back by the *claustra* of the outer lake), and the Tyrrhenian tide (see on 1. 158 above) comes in to the channels of Avernus' (the inner lake). Virgil describes two distinct features, (1) the exclusion of the sea by a breakwater, (2) its admission by the entrance channel to the inner harbour. The Lucrine lake was nearly filled up by an earthquake in 1538, and Avernus is again shut off from the sea.

165, 166. *haec eadem*, 'she too' (Italy). *argenti rivos*, 'veins of silver,' a phrase from Lucretius (v. 1266), by whom however it is applied to streams of *molten* metal. *auro plurima fluxit*, 'flowed in rich streams of gold.' The reference is probably to veins of metal in the mines; though Virgil might be thinking of rivers bringing down gold, as the Po was supposed to do.

167-169. *virum* is emphatic; he goes on to celebrate the men whom

Italy produces, *genus aero virum* referring to all that follows; 'a gallant race of men, too, has she borne—Marsi and Sabine chivalry, Ligurians trained to hardship and Volscian pikemen, Decii, Marii, great Camilli,' etc. *yubes*, like *iuvenes* (Aen. ii. 348), has the general sense of 'warriors' *assuetum malo*, i. e. as mountaineers. *verratos*, armed with the *vera Sabellum* (Aen. vii. 665). *Marios*, *Camillos*, there was only one celebrated Marius, and one celebrated Camillus: but the plurals are used to denote a type.

170. *Stygiadas* (cp. Aen. vi. 842), a hybrid word employed for metrical reasons by Virgil and Lucretius, and perhaps by Ennius before them; *Scipiones* being unmanageable in heroic verse.

171, 172. These lines refer to the settlement of the East by Octavianus after his victory (*iam vixor*) at Actium B. C. 31. *imballem*, an expression of national contempt for the conquered. *Romanis arcibus*, i. e. the seven hills, as in l. 535.

173-176. 'Hail, land of Saturn, mighty mother of noble fruits and noble heroes! For thee I essay my theme, the glory and the skill of old; for thee am I bold to unseal the hallowed springs, and sing the song of Asca through the towns of Rome.' *Saturnia*, for Saturn was king in Latium during the golden age. *Ascoraum*, Asca in Boeotia was the birth-place of Hesiod, whose *Works and Days* is largely imitated by Virgil in the Georgics.

177. *ingeniis*, 'temper,' cp. *habitus locorum* G. i. 52. *quae robora*, etc., 'their relative strength and colour and productive power.'

179. *difficiles*, 'unyielding,' opposed to *facilis* l. 223. *maligni*—'stingy,' 'niggardly,' and so 'barren'—the opposite to *benignus*.

181. *Palladia*, the olive being sacred to Pallas. *vivacis*, olives, according to the elder Pliny, lived for 200 years.

182. *indicio est*, 'is a sign,' predicative dative.

184, 185. *uligine*, the natural moisture of the earth, Gk. *lepsis*. *quique frequens*, 'a plain with abundant herbage and a teeming bosom.'

188. *editus Austro*, 'rising to the South;' *Astro* being poetical dative of the recipient, instead of the usual *ad Austrum*: cp. Aen. ii. 186 *caelo educere*.

190-192. *hio*, i. e. the soil whose various properties have been described in ll. 184-189. *olim*, 'in time to come.' *uvae*, gen. after *fertilis*; so with *dives*, *felix*, *ferax*, and other adjectives. *qualem*, etc., the best wines were used for libations, cp. l. 101 above. *pateris et auro*, 'golden bowls.'

193, 194. *ebur*, the 'ivory' flute. *Tyrrhenus*, probably a customary epithet of flute-players, as having been, like actors (Liv. vii. 2), originally imported from Etruria, the source of all the arts at Rome. The life of a flute-player attached to some temple would make him *pinguis*, 'sleek' and 'fat:' cp. the language of old English ballads about monks and friars. *reddimus*, 'render,' i. e. as a gift due to the gods.

196. *urentes*, the bite of goats was thought poisonous, especially to olive-trees.

197. 'Go to the glades and distant fields of fertile Tarentum.'

198. *amisit Mantua*, referring to the distribution of Mantuan territory by the triumvirs among their veteran troops. See Ecl. i and ix.

200. *deerunt*, dissyllable by synizesis.

203, 204. *nigra*, 'this is the colour of the land in Campania, and indicates the presence of decayed animal and vegetable matter' (Keightley). *fere*, 'for the most part.' *pinguis*, etc., 'a soil that shows rich when the ploughshare is driven in.' *putre*, 'crumbling.'

205. *invencis*, abl. of circumstance.

207. The antecedent to *unde* must be supplied. 'Or again (that soil is best for corn) from whence,' etc.; i.e. a lately cleared soil is also good for corn. *iratus*, at the unproductive wood.

211. *rudis*, 'untried;' so *mare rude* Catull. lxiv. 11. *enituit*, explained by some of the shining look of the earth after ploughing, is better taken generally of the brightness of cultivated fields. 'The virgin plain soon smiles, when once it has felt the plough.' *enituit*, for the lengthening of the final syllable see Introd. p. 17.

212. *nam*, etc. (he recommends strong or newly cleared soils), 'for as for the gravel of a down country it hardly grows cassia-shrubs and rosemary for bees'—much less corn for men. *rorem*, sc. *marinum*.

214, 215. *tofus*, 'tufa,' a porous volcanic stone common in Italy. *negant*, etc., 'say that no other lands,' etc., i.e. the presence of tufa and marl is a sign that snakes haunt the place.

219. *viridi* has the best MS. authority: *viridis*, the other reading, would go closely with *vestit*, 'clothes itself in green.'

220. *seabie et salsa robigine*, hendiadys: 'with a scurf of briny rust.'

222, 223. *oleo*, 'for oil,' a poetical use of the dative: *oleae*, the other reading, has less MS. support. *facilem*, 'kindly,' opposed to *difficilis* l. 179.

225. *vacuis*, 'desolate,' i.e. 'thinly peopled,' cp. *vacuis Cumis* Juv. iii. 2. The river Clanius in Campania overflowed (*non sequus*) Acerrae.

227. *utrum* must be supplied with *rara sit*: *si* belongs to *requires*.

231. *in solido*, 'where the ground is firm.' *puteum*, 'a pit.'

233. *si deerunt* (above l. 200), 'if there is not enough' (to fill up the hole).

235-237. *sororibus*, plur. for sing., used loosely as = *puteo*. *superabit* gives the opposite idea to *deerunt*. 'If there be earth left over, when the trench is filled up, 'tis a close soil; look for resistance in the clods, and stiffness in the ridges, and employ stout oxen for ploughing up the ground.' The epithets *cunctantes*, *orassa*, *validis* are emphatic.

238. *perhibetur*, 'what is commonly called "bitter."'

239. *arando*, 'with ploughing,' the gerund being equivalent to an abstract verbal substantive. So *habendo*, 'with holding,' l. 250 below.

241, 242. *specimen*, 'token.' *qualos*, 'baskets,' and *cola*, 'strainers,'

denote the same thing, i.e. baskets of close-plaited osier, used as strainers in the wine-press.

243, 244. *huo*, i.e. into the strainers. *ad plenum*, 'till the strainers are full.'

246, 247. 'But the flavour will clearly betray it, and with bitter disrelish will warp into a frown the faces of those who taste.' *manifestus*, in sense adverbial. *tristis*, proleptic. *torquebit*, cp. *Lucr.* ii. 400. *At contra tetra absinthi natura ferique Centauri foeds perhorquent ora sapore*, where Munro cites Milton, 'Par. Lost,' x. 599 'With hatefullest disrelish writhed their jaws.' *amaro*, some MSS. give *amaror*—a substantive only occurring *Lucr.* iv. 224. *Gellius* (i. 21) says that *amaro* was generally read in his time, but that *Hyginus*, an old commentator, professed to have discovered in a MS. belonging to Virgil's family the v. l. *amaror*. *amaro*, however, is clearly the best, as *sensu* is improved by an epithet, and the addition of another nominative similar to *sapor* is unnecessary (Con.).

248. *pinguis*, here of a stiff clay soil that will not crumble. *denique*, 'in brief.'

249, 250. 'It never breaks up when tossed in the hand, but like pitch yields clammily to the fingers as you hold it.' *habendo*, see note to l. 239.

251. *ipsa*, 'in itself (independently of cultivation) productive beyond measure.' The soil is too luxuriant and its products too rank.

253. *primis aristis*, 'the young ears;' over-luxuriance, when the ears are first appearing, being a bad sign.

254, 255. *tacitam*, in sense adverbial, 'betrays itself by its own weight without further sign.' *promptum*, 'easy.' *oculis*, ablative.

256. *quis cui*, a double question, 'which earth has which colour.' *scoeleratum frigus*, 'that vile cold' (Con.)—the strength of the expression is half playful.

260, 261. *exoquere*, 'to dry in the sun.' *et . . . montes*, 'and to cleave with trenches the large hill-sides.' Virgil inculcates a lesson of hard and thorough work. *ante* repeats *multo ante* l. 259. *supinatas*, 'up-turned.'

263, 264. *id curant*, 'that (i.e. a crumbling soil) is the work of.' *labefacta movens*, 'loosening and upturning.'

265. *hanc illa vigilans fugit*, 'no watchfulness escapes,' i.e. 'whose watchfulness nothing escapes.' *fugit*, perf. denoting custom.

266, 267. 'They first look out a place where the young vine crop may be got ready for its supporters, just like the spot to which it is soon to be removed and planted out'—i.e. they choose two similar spots, one for a *seminarium* or nursery, the other for an *arbustum* or regular vineyard. *similem . . . et*, 'like to that,' etc. the ordinary Latin construction. *arboreibus*, i.e. for the trees on which the vine will be trained in the regular vineyard. *digesta feratur*, a poetical variety for *feratur et digeratur*, 'may be taken and planted out.'

288. 'Lest the young plants take unkindly to their mother soil if suddenly changed.' *semina*, here the young vines. The word is often applied to young trees by the agricultural writers.

271. quae . . . axi, 'which side (i.e. back) it turned to the north pole.'

272. *restituant*, 'may reproduce' the original position. *ad eo*, etc., 'so important is habit in the young ;' in *teneris*—*in teneris rebus*, 'in the case of young things.' Quintilian (i. 2) read *a teneris*. 'from infancy.'

274. *campi* is the emphatic word, being equivalent to *plano*: if it is the fields of a rich *plaice* you are measuring out.'

fields of a rich plain you are measuring out.

275. *densa*, sc. *semina*. *in denso*, 'in closely-planted soil.' *non* *segnior ubore*, 'not less prolific,' lit. 'not slower in fertility.' cp. *fertilis* *ubore* l. 185. Some take *in denso ubore* together, 'in close-planted soil'; but, as Con. points out, the words could hardly mean anything but close or stiff soil.

276-278. 'But if you mark out a soil of waving slopes and upland downs, give your rows free space; and all the same (as in close planting), when your trees are planted, let every path in the line it cuts square exactly with the others.' The arrangement is to be as symmetrical in open planting as in close. *in unguem*, 'exactly,' lit. 'to a nail,' a metaphor from sculpture, where the smoothness of the marble was tested by passing the nail over it. Cp. Hor. Sat. i. 5. 32 *ad unguem factus homo. secto limite*, 'in respect of the line cut' by each *via*, or avenue.

279-288. 'As often in some mighty war when a legion has deployed its cohorts in long array (*longa* with *explicavit*); the column has halted on an open plain and the lines are dressed, and far and wide the ground is all a sea of gleaming brass, before they join their dread encounter, while Mars yet hovers in suspense between the hosts.' *aere renidenti* is suggested by Lucr. ii. 325 *totaque circum Aere renidescit tellus*. Vineyards were ordinarily arranged (Plin. xvii. 11. 15) in the form of a quincunx—e.g.

A decorative border consisting of a repeating pattern of black five-pointed stars arranged in a grid on a white background.

And as in the old republican armies the three lines of Hastati, Principes, and Triarii were drawn up in a similar manner, the comparison is especially appropriate.

284. 'Let all be measured out with roads in even line.' *paribus numeris viarum*, a rather loose expression, = 'even arrangement of roads.' Other renderings are (1) to take *viarum* with *omnia*, but the position of the words is against this; (2) to join *dimissa viarum*, 'let all the measured avenues be even,' which may possibly be right. Cp. *strata viarum Aen.* i. 422.

288. *fastigia*, 'depth,' properly 'height.'

289. *austin*, 'I should venture,' subjunct. of modified statement. This and *fasim* (*facsim*) are the only regular survivals in classical Latin of a

series of future forms in *-so*, *-sim*, *-sere* (ind., subj., infin.), common in the older dialect of Plautus, old laws and formularies, etc.

290. 'The tree is planted deeper and far into the ground.' *terrae*, poetical dative of recipient instead of prep. and case: cp. Aen. xi. 205 *terrae infodisunt*. Some explain *terrae* in these places as a survival of the old locative: but the poetical use of the dative in a local sense is common in poetry. *arbos*, here the tree which serves as a support, as opposed to the *vitis* or vine.

295. *volvens*, 'rolling,' and so passing through; cp. Aen. i. 9 *tot volvere casus*. *durando vincit*, 'conquers by lasting,' i.e. 'outlasts.' *virum saecula*, 'generations of men.' Cp. Lucre. i. 102 *Multaque vivendo vitalia vincere saecula*.

299. *corylum*, the hazel is not to be planted as a supporter. *flagella*, the topmost shoots of the vine, which are not to be used as cuttings.

300. *arbore*, the tree which supports the vine. *plantas*, cuttings or shoots.

301. *tantus amor terrae*. So great is their love for the earth, that shoots taken from a part of the tree far removed from it are less vigorous and serviceable.

302. *semina*, the 'young plants,' as in l. 268 above. *neve oleae . . . trunoos*, 'nor plant wild olive trunks in the vineyard,' i.e. do not use the wild olive as a supporter. *inserere* = *intersere*; ll. 312, 313 refer to the vines, which are destroyed if the wild olives catch fire. Some editors read *olea* (a conjecture from *oleas*, found in one MS.), and translate 'do not graft wild stocks (of *oleaster*) with the olive.' The passage down to l. 314 would then refer to *olives*. But this sudden digression about olives in the midst of precepts about vines would be altogether inexplicable, and the MS. support for the reading *olea* is extremely weak.

303. *excidit*, a spark is 'dropped' by careless husbandmen.

308. *ruit*, 'throws up,' see G. i. 105, note.

310. *a vertice*, 'from above.'

312. *hoo ubi*, sc. *accidit*, a very unusual ellipse. *non a stirpe valent*, the vines 'have no power left in their roots.' *caesaeque*, 'nor when cut' to make them grow again: *que* is disjunctive.

314. *superat*, 'alone remains.'

315. 'Nor let any one have such credit for foresight as to persuade you;' a condensed expression for *tam prudens habeatur ut persuadent*.

316. *moveri*, 'persuade you that it should be upturned.' The MSS. vary between *moveri* and *moveo*: but the former, though harder, is more pleasing in sound after *spirante*, and should therefore probably be preferred.

317. *semine iacto*, 'when the young plant is set:' cp. ll. 268, 302.

318. 'Does it suffer it (the young plant) to attach its frozen root to the soil?' This is better than to take *concretam* as proleptic = *ita ut concrecat*.

319. *rubenti*, with flowers.

320. *avis*, i. e. the stork; cp. Juv. xiv. 74 *serpente ciconia pullos Nutrit.*

322. *hiemem contingit*, 'reaches the winter.' The picture is of the horses of the sun racing along the path of the zodiac.

323. *adeo* lays stress on *ver*: 'tis even spring that . . .'

326. *laetae*, 'fruitful.' The fertilising effect of rain descending on the 'lap of earth' is described in a metaphor from physical generation, the sky being wedded to his bride the Earth. Cp. Lucre. i. 250 *percutunt imbræ ubi eos pater aether In gremium matris terræ præcipitavit*; and Eur. fr. inc. 890 *λαγή δ' οὐρανὸς οὐπάρος πληρούμενος Οὐρανὸν κατέινε τὸ γῆν.*

331. *laxant sinas*, 'unseal their wombs' (Con.), a continuation of the metaphor of l. 325. *superat*, etc., 'soft moisture everywhere (*omnibus*, sc. *arris*) abounds.'

333. *credere* with *in novos soles* is a condensed expression for 'trust themselves to come forth towards (i. e. 'to meet') the suns of each succeeding day.' *novos*, because they are introducing the warm season. *gramina*, so the MSS. *Germina* is read by some editors on the authority of Celsus.

336-342. Virgil apparently means that the world must have been born in spring, as the season most favourable to young products of all kinds.

338. *crediderim*, subj. of modified statement, as *transierim* l. 102. *ver illud erat*, 'twas spring-time then.'

341. *terrea*, the epithet is in keeping with Virgil's conception of man as born to toil and suffering: cp. G. i. 63 *unde homines nati, durum genus. terrea* (found as a correction in one of the good MSS.) is adopted by most editors, as being more suitable to the passage. But it is less forcible than *terrea*, and tautological with *arvis*. On the whole there seems to be no reason for departing from MS. authority.

342. *sidera*, the stars are poetically regarded as living inhabitants of the sky.

343. *res teneræ*, 'young plants:' the phrase is from Lucretius i. 79. *possent*, 'could bear,' the reference being to spring generally, and not to the time of creation. *huno laborem*, the frosts, etc. to which plants are exposed.

344. A hypermetric verse; see Introd. p. 19.

345. *exciperet*, 'greet,' i. e. after the winter. The general idea is that of receiving from some other person or condition: so *excipit hospitio* (from a journey) Hor. Sat. i. 5. 1, *excipiant infantem* (from the mother) Juv. vii. 195, *excipiat tironem porta* (from a campaign) ib. xvi. 3.

346, 347. *premes*, 'plant.' *virgulta*, probably trees in general, and not vines specially, since Theophrastus, from whom the following precepts are taken, applies them to all kinds of trees. *memor oculæ = memento oculare.*

348. *squalentes*, 'rough.'

350. *halitus*, probably 'air,' not 'vapour.' The earth being kept open, air will be better able to get to the roots. *animos tollent*, 'will take

heart : ' the phrase is used in Aen. ix. 127 of raising another's spirits. *iamaque* = *πρόη*, 'before now.'

352. *urgerent*, 'overhang them : ' it cannot be meant that the plants are to be pressed down and crushed.

354, 355. *seminibus*, 'young vines.' *diduocere*, 'to loosen the earth about their shoots,' i. e. when just making their way above-ground. *capita*, here apparently, as often in Cato, the 'roots' of the vine. *iactare*, 'swing,' the *bidens* being a two-pronged hoe of great weight, used somewhat like a pickaxe.

358, 359. Reeds (*calami*) and wands of peeled rods (*rassae hastiliae* *virgae*) were used as cross-pieces, and placed horizontally on stakes (*stades*) and forks (*furcas*), to assist the vines in climbing, till they reached the boughs of the elms themselves.

361. *tabulata*, 'stories' or 'floors : ' here of the successive branches of the elm on which the vine was trained. 'And run from story to story along the elms above.'

362 sqq. Munro on Lucre. iii. 451 shows exhaustively how in all this part of the Georgics Virgil's mind appears 'saturated with the verses of Lucretius.'

364. *laxis*, etc., 'launched into the open sky in full career.' *per purum*, like *aera per vacuum* G. iii. 109. The line is suggested by Lucret. v. 786, 787 *arboribusque datum variis exinde per auras Crescendi magnum immissis certamen habentis.*

365. *ipsa*, sc. *vitis*, as distinguished from the leaves (*frondes*).

366. *inter legendae*, 'picked out.' The tmesis with *que* is common in Lucretius.

368. *comas*, a natural metaphor for the foliage of trees. Kenn. cites Spenser, 'Faerie Queene,' ii. 11. 19 'When the wroth western wind doth reave their locks ;' and Milton, 'Par. Lost,' x. 1066 'while the winds Blow moist and keen, shattering the graceful locks Of these fair-spreading trees.'

371, 372. *tenendum*, 'kept off.' *imprudens laborum*, 'and knows as yet no trials.'

373. *super*, 'besides.' *indignas*, 'harsh,' 'cruel ;' the winter is regarded as a living being, whose conduct is unworthy.

374. *uri*, 'buffaloes ;' strictly speaking those of Germany (whence the name 'Ur-ochs,' 'Auerochs,' i. e. wild ox). *capreæ*, 'rocs.' *sequaces*, 'persecuting' or 'troublesome.'

376-379. 'No cold that hoar-frost ever congealed, no summer that ever smote heavily on the parching rocks, has been so fatal to it (illu, dat.) as the herds, with the venom of their sharp tooth, and wounds impressed upon the stem that they have gnawed' (Con.). *frigora concreta pruina*, an artificial Virgilian variation for the Lucretian *nix acri concreta pruina* iii. 20. *admorsu*, the vv. 11. *ad morsum*, *a morsu*, etc., probably arose from ignorance of the fact that *stirps* is sometimes masculine in Virgil.

380, 381. The reference is to the Dionysiac festivals at Athens, at which

tragedies and comedies (*veteres ludi*, 'old plays') were produced. *et* virtually = *quum*: see on Ecl. vii. 7. *proscaenia*, 'the stage,' the erection in front of the *scena* or back-scene.

382, 383. 'And the sons of Theseus (i. e. the Athenians) offer prizes for the people at their village and cross-road gatherings.' *in gentes*, so Ribb. for *ingentes*, the reading of almost all the MSS. But *ingentes*, whether taken with *pagos* or *Theseidae*, would have no point. The ordinary reading *ingenitis* ('for wit' or 'for men of wit') rests on the authority of only one MS., and is more likely to have been a correction for *ingentis*, than *vice versa*. *pagos et compita*, Virgil is thinking of the Rural Dionysia held in the Attic demes, but uses language more appropriate to the Roman rural festivals, the Paganalia and Compitalia, held in the villages and cross-roads.

384. 'Dance on greased bags of goat-skin in the velvet meads.' This dance upon a goat-skin (*δοκαλιασμός*) was an amusement at the Anthesteria, and other festivals of Dionysus.

385, 386. This refers to the *Fescennina carmina*, rude satiric dialogues in extempore verse, carried on by the Italians at their rustic festivals. Cp. Hor. Epp. ii. 1. 145-148 *Fescennina per hunc inventa licentia morem Versibus alternis opprobria rustica fudit, Libertasque recurrentes accepta per annos Lusit amabiliter. versibus incomptis*, probably the rough Saturnian verse, the indigenous metre of Italy.

387. *corticibus cavatis*, abl. of material, 'masks of hollowed bark.'

388. *oscilla* (dim. of *osculum*, from *os*), faces of Bacchus hung on trees so as to turn every way with the wind, and spread fertility, whence *oscillare*, 'to swing.' *mollia*, 'waving.' Con., however, explain it as = 'mild,' 'tender,' of the god's features.

392. *honestum*, 'comely.'

393. *homorem*, any form of celebration; here of a 'hymn,' in Aen. i. 53 of a 'sacrifice.'

394. *lanoes*, 'dishes' of all fruits in season; hence called *saturae*, whence *satura*, originally a hodge-podge or medley, like our 'miscellanies.'

395. *sacer*, 'devoted.'

397. *curandis*, 'dressing' the vines, refers to the various operations subsequent to the planting.

398. *exhausti* = *exhaustionis*; 'which has never exhaustion enough,' i. e. is never at an end. For pass. part. neut. thus used as subst. (mainly poetical), cp. G. iii. 348 *exspectatum*, Aen. v. 6 *notum*, Liv. i. 53 *ni degeneratum in aliis huic quoque decori offecisset*.

399. *versis*, i. e. with the back of the hoe.

401. *nemus*, the 'grove' (i. e. both the vines, and the trees which support them) must be thinned of their leaves, in order to let the sun reach the clusters.

403. *iam olim*, 'even then;' the original sense of *olim* (locative from *olle* = *ille*) is 'at that time;' and the indefinite sense 'at some time,' 'formerly,' comes later.

406, 407. *Saturni dente*, i.e. the pruning knife, with which Saturn was regularly represented; Ovid (*Ibis* 214) calls him *falcifer senex. reliotam*, 'which he has left,' i.e. he comes back to the vine. *flingit*, 'moulds' or 'shapes.'

408 sqq. 'Virgil here imitates the short sententious maxims of Hesiod, and the imperative forms in -*so* of the old Roman laws' (Kenn.). *primus*, etc. are emphatic: 'Be the first to . . .'

409. *sarmenta*, 'prunings,' from *sarpo*, an old agricultural term whose root is identical with *dpwá̄w*. *vallus*, 'vine poles.'

410. *metito*, lit. 'mow,' here used of gathering the grapes. *bis . . . umbra*, 'twice the vines are overshadowed with leaves;' i.e. the leaves have to be thinned twice in the year.

411. 'Twice (in the year) do weeds choke your crop of vines with thick noxious growth.' *sentibus*, 'briars,' here of any noxious weed.

412. *uterque labor*, i.e. the thinning of the leaves (*pampinatio*), and the rooting out of weeds (*runcatio*). *landato*, etc., 'praise a large estate, farm a small one:' an epigrammatic expression borrowed from Hesiod, *Works* 641 *νη̄ δλίγην αλεῖν μεγάλη δ' ἐν φορτία θέσθαι*. The meaning implied in *landato*, as in *αλεῖν* and *ἴωνειν* in Greek, is 'praise but don't make use of,' i.e. 'decline.'

413-415. Broom (*ruscus*), reeds and osiers (*harundo, saliceti*) were used to bind the vines to the clins or other supports.

416. *reponunt*, i.e. 'no longer demand.'

417. 'Now the last vine-dresser is singing over the completion of his rows.' *effectos*, sc. *esse*, a rare word, used also of *ranks* of soldiers.

418. *uvis*, dat. of indirect reference, 'for the grapes.' It might be taken, but less probably, as dat. of the agent, 'by the grapes.'

421. *tenaces*, 'tearing' the ground (Con.).

422. 'When once they have taken root in the soil or weathered the breezes.'

423. *satis*, from *sata*, 'the olives.'

424. *cum vomere*, 'with the aid of the plough-share,' a repetition of the idea already expressed in *cum dente reculuditur uncus*. Some understand *dente uncus* of the hoe, and supply *recluditur* with the second *cum*, which they take as a conjunction. But to say that the earth supplies moisture, when upturned by the hoe, and teeming crops, when upturned by the ploughshare, seems absurd.

425. *huc*, etc. 'This (i.e. ploughing) it is which nurtures the rich olive so dear to Peace.' *nutritur* has the best MS. authority. The v. l. *nutritor* ('with this rear the olive,' etc.) is generally adopted by the editors. But *nutritur*, besides being better supported, is superior in sense, as the imperative would be rather out of place here. *placitam*, 'pleasing,' an example of the past part. of an intrans. verb used actively: not uncommon in poetry and old Latin. *Pacti*, the olive being the universal token of peace or supplication.

426, 427. *poma* = 'fruit-trees.' The metaphor is that of a man feeling his limbs strong under him. *viros suas*, 'their proper or full strength.'

430. *aviaria*, 'haunts of birds,' i.e. woods; cp. *Lucr.* i. 18 *frondiferasque domos avium*.

431. *tendentur cytisi*, 'lucerne serves for fodder.'

432. *ignes*, 'fires' rather than 'torch-lights.'

433. *et* expresses surprise or indignation, as often: cp. *Aen.* vi. 806 *et dubitamus adhuc virtute extendere vires*, *Cic. Phil.* i. 8 *et vos acta Caesaris defenditis, qui leges evertitis?*

434, 435. *maiora*, such as are mentioned in ll. 437 sqq.; *minora* being willows, broom, etc. *sequar*, 'speak of.' *illae*, pleonastic, giving additional emphasis: cp. *Aen.* i. 3 *multum ille et terris iactatus et alto*, v. 456 *nunc dextra ingeminans ictus, nunc ille sinistra*.

437. Virgil continues the subject of forest-trees (*maiora*). *Cytorus*, a mountain of Paphlagonia covered with box-trees. The box-tree grows indigenous in a few spots in England—e.g. on the Chiltern Hills in Buckinghamshire.

438. *Marycias*, 'Bruttian,' *Naryx* in Opuntian Locris being the mother country of the Bruttian Locri. Bruttian pitch was celebrated.

439. *obnoxia*, 'indebted.'

441. 'For ever rent and wrecked by stormy blasts.' The rhythm is expressive of the fitful gusts of wind. *animosus* (*anima*)—'windy,' 'stormy'; *Ov. Am.* i. 6. 51 *impulsa et animosus ianua vento*, *Stat. Theb.* ix. 459 *animosaque surgit Tempestas*; so of pictures, i.e. 'full of life,' *Prop. iv.* 8. 9 *Gloria Lysippus* *animosa effingere signa*. This last example especially points to a distinction between this and *animosus*—'courageous' (*animus*); or at any rate to two quite distinct uses of the same word, the one associated with the idea of *anima*, the other with that of *animus*. *franguntque feruntque*, like *agere et ferre*; the double expression enhancing the notion of violence as in 'harry and carry.'

442. *fetus*, 'products'—not 'fruits,' for they are *steriles*.

443. A hypermetric line, see *Introd.* p. 19.

444. *hinc, ex his silvis. trivere*, 'they shape.' The perfect denotes custom. *tympana*, 'drum-wheels' of solid wood, without spokes (like those now in use on railways).

445. *pandas carinas*, 'curved hulls,' not *keels*, which would be straight. The word *carina*, as Prof. Nettleship shows ('Contributions to Latin Lexicography'), denotes properly the lower part or bottom of a ship, not merely the keel, though it is sometimes used in this latter sense. He quotes, among other passages, *Eun. A.* 560 *pandam ductura carinam*, *Cat.* 64. 10 *pinea coniungens inflexas texta carinae*, *Caes. B.G.* *carinae planiores quam nostrarum navium, quo facilius vada excipere possent*. Cp. also *Sall. Jug.* 18. 8 *aedificia Numidarum . . . oblonga, incurvis lateribus texta, quasi navium carinae*.

446. *viminibus, frondibus*, ablatives. The leaves of the elm, in times of scarcity, were used for fodder.

447, 448. *hastilibus*, 'lance-like' shoots, as *Aen.* iii. 23. *bona bello*, epithet of *cornus*: the construction is *myrtus et cornus fecundae validis*

hastilibus. *Ituraeos*, a literary epithet, the Iturai being a tribe of Arab archers in Palestine.

449. *neō . . . non*, 'moreover.' *lōves* and *torno rasilis* are semi-proleptic (or rather, participial) in construction—the linden if smoothed, and the box if planed by the chisel.

452. *missa*, 'sped down the Po;' *Pado*, local ablative.

453. *alvo*, the 'entrails' of a diseased ilex: so all the MSS. except one, which gives *alvo*. [Cp. Shakespeare, 'Tempest,' i. 2. 293 'I will rend an oak, And peg thee in his knotty entrails!'] *alvus* is regularly used by agricultural writers of a bee-hive.

454. *memorandum*, 'note-worthy.' *Bacchela*, *Bax̄hia*.

456. *Centauros*, referring to the drunken contest between the Centaurs and Lapithae at the marriage feast of Pirithous, king of the Lapithae. *Isto*, instrumental abl.

458-540. In this episode 'the charm of peaceful contemplation, of Nature in her serenest aspect and harmony with the human soul, of an ethical ideal based on religious belief and national traditions, of a life of pure and tranquil happiness, remote from the clash of arms and the pride and passions of the world, is made present to us in a strain of continuous and modulated music, which neither Virgil himself nor any other poet has surpassed' (Sellars, 'Virgil,' ch. vi. pp. 256, 257). *BUCLETTI*

458. 'How blest beyond measure, could they but know their own happiness, are the country folk!' *fortunatos*, accus. of exclamation like *me miserum!* etc. *norint*, perf. subj. with pres. meaning: the apodosis would be *sunt*.

460. *humo*, 'from the ground.' *facilem*, 'plenteous.' *iustissima*, 'most righteous,' because she gives without stint to all alike.

461, 462. *foribus superbis*, descriptive abl. with *domus alta. manu salutantum*, i.e. clients and others paying their respects. Such *levées* were held early, from 6 to 8 A.M.; cp. Mart. iv. 8. 1 *prima salutantes atque altera continet hora. totis aedibus*, 'from the whole palace.'

463, 464. 'Nor gaze on doors inlaid (varios) with lovely tortoise-shell, and gold-embroidered coverlets and bronzes of Ephrya.' *illusas*, 'fancifully wrought:' *Iudere*, *Iusus*, etc., are used of art imitating nature, and applied to works of art and music. *Ephyreia*, 'Corinthian,' Ephrya being the old name for Corinth. Corinth was celebrated for its works of art.

465, 466. *Assyrio*, loosely used for 'Tyrian.' *veneno*, 'drug,' here with a touch of contempt. *casia*, an Eastern aromatic tree, used for scenting oil. *liquidi usus olivi*, 'the service of the clear olive oil.'

467-471. 'Yet have they careless ease and a life that knows no guile, rich in varied wealth—the liberty of broad domains, with grots and fresh lakes; cool valleys too, and lowing kine, and slumber soft beneath the shade are there.' *Tempo*, for any beautiful valley: properly the valley of the Peneus in Thessaly.

473. 'There is religion and reverence for age.'

475. *ante omnia with primum*. 'First and before all,' says Virgil,

'I would be the poet of philosophy.' Virgil is here thinking not only of Lucretius, but of the Greek philosopher poets, such as Empedocles, Xenophanes, and Aratus, and also of mythical bards like Orpheus and Musaeus, who revealed various mysteries in verse.

476. *quarum sacra fero*, 'whose priest I am:' cp. Hor. Od. iii. 1. 3
musarum sacerdos.

478. *labores*, 'toils' (i.e. eclipses), a poetical variety for *defectus*. The line is from Lucret. v. 751 *solis item quoque defectus lunaque latabras*.

479, 480. *tumescant*, residant apparently refer, not to the tides, but to violent upheavals of the sea caused by earthquakes, such as Thucydides describes (iii. 89).

482. *tardis*, 'lingering,' i.e. the winter nights.

484. The reference is probably to Empedocles' theory that the blood about the heart (*αἵμα τερψάρδιον*) was the seat of the intellect. Hence coldness of blood there would denote slowness of intellect. Among the Romans generally the heart was associated with the intelligence; hence *excors*, 'foolish,' etc.

486-488. *o ubi*, etc., 'O where is Spercheus with its plains and Taygetus haunted by Bacchanal maidens of Laconia?' i.e. 'would that I were there.' *baοhata*, deponent verb in passive sense, as *bacchalam Naxum* Aen. iii. 125.

490-492. Evidently in reminiscence of passages in Lucretius, e.g. i. 79 *Quare religio pedibus subiecta vicissim Opteritur*, iii. 37 *Et metus ille foras praeceps Acheruntis agendus*, 1072 *naturae primum studeat cognoscere causas*. *qui potuit* obviously refers mainly to Lucretius himself, though the tone of the passage is general, and might apply to any Epicurean philosopher.

495. *fascos*, the rods with axes carried before Roman magistrates. *populi*, gen. subj., 'the honours which the people give.'

496. 'And feuds that rouse faithless brethren to strife.' *fratres* might perhaps allude to the rivalry of Phraates and Tiridates for the throne of Parthia; but more probably refers to the break up of families in civil war; cp. Lucr. iii. 72, 73 *Crudeles gaudent in tristi funere fratris* *Et consanguineum incusas odere timentque*; and l. 510 below.

497. 'And Dacians swooping down from Hister, their ally.' The Dacians used to cross the frozen Danube into the Roman territory: hence the river is picturesquely said to be in league with them. They were at war with Rome B.C. 30.

498, 499. 'Not Rome herself and kingdoms tottering to their fall;' i.e. not the highest interests and most startling vicissitudes of politics can shake the serenity of rural life—a serenity to which the distinctions of poverty and wealth, and the emotions they cause, are unknown. In *neque doluit... inopem* Virgil attributes to his ideal countryman, not a selfish indifference, but the absence of any conditions to call out pity for others—all being so happy.

500-502. *ipsa*, 'of themselves.' *volentia* and *sponte sua* repeat and emphasise the notion of spontaneity—'unasked, of their own free will.' *tabularia*, 'records' or 'archives.' Some trace a special allusion to freedom from taxation, or from public contracts: but *iura . . . forum . . . tabularia* merely indicate city life in general.

503-512. Various means, motives and consequences of greed and ambition incident to city life; of which Virgil's own time supplied abundant illustrations, which his readers could apply as they chose. 'Some ply their oars in unknown seas, rush eagerly to arms, and make their way into kings' courts. One plots ruin for a city and its hapless homes, that he may drink from jewelled cups and rest on Tyrian purple: another hoards his wealth, and broods over buried treasure. One listens at the Rostra in rapt amaze; another, open-mouthed, is carried away by the cheers of high and low that ring, aye again and again, along the benches. 'Tis joy to have dipped their hands in a brother's blood: they pass into exile from home and its delights, and seek another country beneath another sun.'

504. *regum* is by some restricted to its use in Hor. Epp. i. 7, 37, etc. = 'the great.' But in connection with the preceding words the favour of foreign kings, rather than of Roman nobles, seems implied. Virgil points to adventurers who sought their fortunes in other lands.

505. *exodiis*, ablative.

508. *hinc*, the aspirant to eloquence. *hunc*, the aspirant to political eminence.

509. *cuneos*, the blocks of seats in the auditorium of a theatre, so called from their wedge-like shape. The people sat in these, the senators (*patres*) in the orchestra: but *cuned* is here used of the whole theatre. Popular statesmen, etc. were cheered on entering. *enim* here, as in Aen. viii. 84 *tibi enim, tibi, maxima Iuno Mactat*, is merely an affirmative particle, which use is prior to its ordinary causal meaning. Cp. also Plaut. Trin. v. 2. 10 *Enim me nominat*, Liv. xxiii. 45 *enim iam nunc minor est res*.

514. *hinc anni labor*, 'hence the year's employment.' *parvosque nepotes*, 'his little grandsons.' One MS. gives *penates*, 'his humble home,' which some prefer. But though there is no special reason why Virgil should speak of grandsons rather than sons, the expression is not inappropriate, and it is safer to keep to the MSS.

515. *meritos*, 'that have served him well.'

516. *requies*, i. e. *anno*. 'Nor is there any stint to the year's o'erflowing either with fruits, or the offspring of flocks, or sheaves of corn.'

519-522. *baco*, 'the olive,' for which Sicyon was famous. *ponit*, 'is dropping.' *coquitur*, 'ripens.'

523. *pendent*, etc., 'hang about his lips (for kisses).' *oscula*, here in its original sense as a diminutive of *os*. Cp. Gray's Elegy, 'And climb his knees the envied kiss to share.'

527-529. *agitat* = *agit*. 'Himself keeps holy day; and stretched upon

the grass, while comrades wreath the bowl around their altar fire, he pours a libation and calls on Bacchus.' *ignis*, a turf-built altar. *cratēra corona*, apparently suggested by Homer's *κρητῆρας ἐνεστήψατο νοτοῖ*, though the meaning there is 'fill the bowls high with wine,' while Virgil means 'wreath with flowers.' Cp. Aen. iii. 525 *magnum cratera corona induit.*

530. *iaculi . . . in ulmo*, 'appoints contests of shooting (at a mark) in an elm'—a condensed expression. *certamen ponere*, like the Greek *διηγέρειν τελέσαι*.

534. *scilicet* gives rhetorical emphasis to the words connected with it—'Thus, surely, brave Etruria grew, thus Rome became the fairest thing on earth, and girt her seven hills with a single city's wall.'

536-538. *Dictaei*, 'of Mount Dicte' in Crete, i.e. Jupiter, who was said to have been born there, and who succeeded to Saturn in empire. *iuvanda*, abl. with *eyulata*. For the supposed impiety of slaying the ox, the fellow-labourer of man, cp. Cic. N. D. ii. 63 *tanta putabatur utilitas percipi ex bubus, ut eorum visceribus vesci scelus haberetur.* *aureus*, as ruler of the golden age.

541. *spatii* (the circuits of a race-course) goes with *immensum*, 'boundless in its circuits.' The metaphor is from a chariot-race. 'But now I have finished my course over the boundless plain.'

542. MSS. vary between *fumantia* and *spumantia*; the former seems more appropriate.

NOTES TO BOOK III.

THE subject of this book is the care of the different animals which are required by the farmer. After a lengthy introduction (1-48), in which Virgil promises at some future time to write an epic poem in honour of Augustus, he proceeds to treat first of horses and cattle. The choice of cows and stallions for breeding purposes is discussed (49-122); directions are given for the treatment of sire and dam before breeding, and of the mothers when with young (123-156); the rearing of calves and foals is described (157-208); and an account of the effect of the sexual passion upon bulls and horses (209-241) leads the way to a long digression upon love (242-285), which concludes this portion of the poem.

Sheep and goats (in Latin *pecudes* as opposed to *armamenta*, or horses and cattle) are next treated of. The mode of tending them in winter and in summer respectively (286-338) suggests another digression, in which an African shepherd's summer and a Scythian shepherd's winter are described (339-383). Then follow directions about rearing flocks for wool or milk (384-403); a few remarks about dogs (404-413), and the necessity of killing serpents (414-439); a description of the diseases of sheep (440-473); and finally a long account of a murrain among animals in Noricum (474 to end), which is appended in imitation of Lucretius' celebrated description of the Athenian plague in the sixth book of the 'De Rerum Natura.'

1-48. This introduction seems to have been written in the year 29 B.C., a year of general holiday and public honour to Augustus. Its tone of unmixed exultation corresponds to that of the introduction to G. i, and to Hor. Od. ii. 9, which is thus a companion passage. Professor Nettleship ('Ancient Lives of Vergil,' p. 59) suggests (from ll. 10, 11) that it may have been written in Greece, and if so, that it may have been written on the journey referred to by Horace in Od. i. 3, which cannot be harmonised chronologically with the only recorded visit of Virgil to Greece in 19 B.C. But on the other hand the allusion to Greece in ll. 10, 11 may be merely allegorical. See Introd. p. 7.

1, 2. *Pales*, a rustic Italian deity; see on Ecl. v. 35. *pastor ab Amphryso*, 'shepherd from Amphrysus,' i. e. Apollo, who, when banished from heaven, was said to have fed the flocks of Admetus, king of Thessaly.

on the banks of the Amphrysus. *Lycaei*, 'Arcadian,' from Mount Lycaeus in Arcadia, the abode of the rustic god Pan.

3, 4. 'All other themes that might have charmed our leisure thoughts with their spell are hackneyed now.' *carmine*, the MSS. vary between this and *carmina*: the ablative is perhaps preferable.

5. *illaudati*, 'infamous,' by litotes, as *illactabilis* Aen. iii. 707, *inamabilis* vi. 428. Busiris was a king of Egypt who sacrificed strangers.

6. *cui*, dative of agent with passive participle—a poetical usage. *Latonia*, because Latona there gave birth to Apollo and Artemis.

7. *umero eburno*, the ivory shoulder substituted for that eaten by the gods, when Pelops was served up by his father at a banquet.

8. *soer equis* (abl. of respect), 'a driver keen.' Pelops was said to have won his bride Hippodame in a chariot race at Olympia with her father Oenomous.

9. *virum volitare per ora*, 'float on the lips of men,' a phrase expressive of undying fame, taken from Ennius' epitaph on himself, *Nemo me lacrimis decoret, nec funera fletu Faxit. Cur? volito vivus per ora virum.* It is repeated Aen. xii. 235 *vivusque per ora feretur*. Some translate 'before the faces of men:' but Virgil probably intended the words to have the same meaning as in Ennius.

10 sqq. In this allegory Virgil seems to promise an heroic poem under the image of a temple to the glory of Rome and of Augustus; representing himself as an intellectual victor returning in triumph from a campaign in Greece with the captive Muses. In the plain of Mantua, beside his native Mincius, he will build his temple of song, and celebrate it with games and shows that will rival those of Greece. The deity enshrined within will be Augustus; the subjects of its decoration his recent triumphs, and the mythic ancestry of the Julian line. When Virgil's fame as a rural poet has been established (ll. 40-45) he will then be able to pass to Caesar's triumphs.

10, 11. *primus*, Virgil will be the first to do for his country what the Greek poets did for Greece. *deducam*, 'bring home in triumph.' *Aonio vertice*, i.e. from Helicon, the abode of the Muses, in Aonia, a part of Boeotia.

12. *Idumaeas*, a literary epithet, Idumaea being famous for its palm-trees. *palmas*, a palm-branch was carried by the victorious general at his triumph.

13. *templum*, it was of course a common practice to dedicate temples after a victory.

14. *propter aquam*, like the temple of Zeus by the Alpheus, at Olympia. *ingens*, 'wide;' the Mincio spreads into a lake near Mantua.

15. *in medio*, i.e. in the central shrine; see above on l. 10.

17. At these imaginary games the poet with his purple robes is the presiding officer, corresponding to the practor with his striped toga

18. *agitabo*, will cause to be driven, by instituting the games.

19, 20. *mihi*, 'at my bidding,' ethic dative. *Alpheum*, the river in

Elis, near which the Olympian games were held. *ινοος*, i.e. the Nemean forest, where the shepherd Molochus entertained Hercules. These games are to be an improvement even on those of Olympia and Nemea. In other words, Virgil's heroic poem will surpass the highest achievements of the Greeks. *orudo*, 'of raw hide.'

21. *cayut ornatus*, for the constr. see on Ecl. i. 55. *tonsaes*, 'trim,' as Aen. v. 556, 774, apparently a regular epithet for an olive garland. Priests and conquerors wore such: and Virgil here presents himself in both capacities.

24, 25. 'Or how the scene shifts with change of front, and how the embroidered Britons lift up the purple curtain.' Dramatic exhibitions form part of the show. *versis frontibus*, one way of changing the scene in Greek and Roman theatres was by means of triangular prisms (*ωπλαρροι*) at each end of the stage, which revolved upon a pivot, and so presented a different surface to the spectators. In this way the scene at each end of the stage might be altered. The contrivance was called *scena versilia* in Latin. *tollant sulaea*, the curtain or drop-scene in the ancient theatres was *raised up* from the stage, and not lowered, as with us. Here the figures embroidered on the curtain are fancifully said to lift it up.

27. *Gangaridum*, Indians near the Ganges; referring to the defeat of Antony's Eastern allies. *Quirini*, Romulus as representing Rome.

28, 29. *undantem*, etc. 'surging with war and rolling in full tide.' *magnum*, masculine, adj. used abverbially, like *saxosus sonans* G. iv. 370. *Millum*, the reference is of course to the war with Antony and Cleopatra. *navali . . . columnas*, 'columns built high with the bronze of ships,' i.e. *columnae rostratae*, or columns erected in honour of naval victories, which were adorned, according to Roman custom, with the prows of captured ships.

30, 31. *Miphaten*, a mountain of Armenia. Later Roman poets (e.g. Lucan, iii. 245) took it for a river: but there is no need to suppose that Virgil made the same mistake, as *pulsum* ('routed') might be applied to a mountain as well as a river. *versis*, 'shot backwards,' according to the Parthian mode of warfare. Augustus received the submission of the Armenians, and recovered the standards from the Parthians, in B.C. 20. We must therefore suppose either that these lines were added after the completion of the poem, or that they were general and prophetic in their character.

32, 33. These lines perhaps refer to the Morini (a tribe of Belgic Gaul, twice conquered, by Julius Caesar and again by C. Carrinas) and the Dalmatians (subdued by Vatinius 45 B.C. and by Octavianus 34 B.C.). Both appeared in the triumph of B.C. 29. Cp. Propertius, iv. 8. 53 *Prsequear et currus utroque ab litore ovantes*. Some consider the Western victory referred to as that over the Cantabri, B.C. 24, supposing the passage to have received later touches.

34-36. There shall be statues of the Trojan ancestors of the Julian family, Tros son of Jupiter, Assaracus son of Tros, and others; and also of

Apollo (*Cynthius*, from Cynthus a mountain of Delos), who with Neptune built Troy. *Parii lapides*, statues of Parian marble. *spirantia*, 'breathing,' 'life-like.' *nomina*, 'the mighty names.'

37. *invidia*, i.e. the enemies of Augustus.

38. *metuet*, shall be represented 'as fearing.' *angues*, the notion of Ixion bound with snakes to his wheel is peculiar to Virgil.

39. *saxum*, the *λᾶς διαδής* (Od. xi. 598) of Sisyphus.

41. *intactos*, 'virgin' glades, i.e. a subject yet untried. *iussa*, accusative in opposition to the whole clause. Maecenas had urged Virgil to write the Georgics.

43, 44. He is about to treat of cattle, horses, etc., and he expresses this poetically by saying that he is called by *Cithaeron* (mountain in Boeotia, abounding in beasts), by the hounds of *Taygetus* (mountain in Sparta, whose dogs were famous), and by *Epidaurus* (noted for horses).

45. 'And the shout rings back redoubled by the echoing woods.'

46. *dioere*, infin. of purpose, a poetical usage; cp. Aen. i. 527 *Lihycos populare Penates venimus*, Hor. Od. i. 2. 8 *pecus egit altos visere montes*. *scindar*, middle, 'I will gird myself.'

48. 'As many as those which separate Caesar from the birth of Tithonus.' *Tithonus*, a Trojan prince, brother of Priam; not a direct ancestor of the Julian family.

50. *fortes ad aratra*, 'strong to plough.'

51, 52. *corpora*, not periphrastic, as l. 69; 'the mother's shape must be his special care.' *torvae*, 'grim-looking.' *turpe*, 'ugly.' *plurimus*, 'burly' (Sidg.).

50, 57. 'Nor should I object were she marked with white spots (*maculis et albo*, hendiadys), or shy of the yoke and sometimes mischievous with her horns.'

58. *ardua tota*, 'her whole body tall.'

60. *iustos*, 'regular'; cp. *iustus exercitus*. *aetas pati*, 'age for enduring,' like *tempus tegere* G. i. 213. The construction, which is common in Greek but rare in Latin, is a natural one, the infinitive having been originally the dative of a verbal substantive. For the hiatus and Greek rhythm see Introd. p. 18.

63. *superat* = *superest*. *laeta iuventas*, 'lusty youth.'

64. *mitte primus*, 'be the first to send.'

66-68. 'Poor mortals that we are, our brighter days of life are ever first to fly; on creeps disease and the gloom of old age; suffering sweeps us off, and the ruthless cruelty of death.' On the pessimism of Virgil's tone here see i. 99.

69-71. 'Constantly there will be those whom you would gladly exchange: constantly, then, renew them; and lest you should lament your losses when too late, forestall them, and choose out a supply of young ones for your herd every year.' *quarum corpora*, periphrastic for *quas*. *enim*, here merely a particle of emphasis; see on ii. 509.

73, 74. **summittere**, 'rear,' see on Ecl. i. 46. in **spem gentis**, 'for breeding.' a **teneris**, 'from foals,' like a *pueris*, etc.

75, 76. 'From the first a colt of high-mettled stock steps high in the pasture and brings his feet down daintily' (**mollia**, predicate). Ennius, Ann. 545, has **mollia crura reponunt** of the high springy action of cranes walking: cp. Xen. de Re Eq. x. 4 rd σκίλη ὑγρὰ μετεπίστει. **ingreditur**, for the lengthening of the final syllable see Introd. p. 16.

80. **argutum**, 'neat,' 'clean cut.' The word properly = 'clear' (from root ARG, 'bright'), and is used in very various senses, such as 'quick,' 'lively,' 'shrill,' etc. **brevis alvus**, etc. 'his barrel short, his back well-fleshed.'

81-83. **honesti**, etc. 'The best are bay and grey; white and dun are the worst.' **spadices**, from σπάδη, the Doric for a palm-branch. **gilivo**, the word is the same as the Germ. 'gelb,' and Engl. 'yellow.'

84. **micoat** . . . **artus**, 'he pricks his ears, and his limbs quiver.' **auxibus**, abl. of instrument; **artus**, accusative of the part. **micare**, of quick movement: cp. *micare digitis*, of the sudden movement of the hands in the game *mora*.

85. **premens**, 'compressing the gathered fire:' so most MSS. The word suggests that the fiery breath is like the suppressed forces of a volcano. The other reading is *fremens*, 'snorting.'

87. **duplex**, 'hollow,' i.e. sunken between a double ridge of flesh; opposed to *extans*.

89. **Amyclæi**, of Amyclæ, in Laconia, where Castor and Pollux were born.

91. **Martis equi**, Hom. Il. xv. 119; **currus Achilli** (i.e. his team, Xanthus and Balius), xvi. 148. **Achilli**, contracted from *Achillæi*, gen. of *Achilleus* (Ἀχιλλεύς), declined as a Latin substantive in -us. So *Ulixæ* (Ecl. viii. 70) from *Ulixætus*.

92-94. **effundit**, so the best MSS.; *effudit* most editions, to agree with *implavit*: but there is no need for the change. **oointus**, Rhea, to hide from whom his amour with Philyra, Saturn changed himself and Philyra into horses.

95. **hunc quoque**, 'even such a horse as this.'

96. **abde domo**, 'shut him up at home.' **nec turpi**, etc. 'favour not his dishonourable age,' i.e. suffer him not to breed when he is too old.

98. **ad proelia**, sc. *Veneris*.

99. **quondam**, 'at times,' a frequent use.

101. **hinc**, 'next,' i.e. after looking to their age. **artes**, 'qualities.' **prolem parentum**, 'the breed of their parents.'

104. **corripuere**, 'swallow up the ground,' an expressive phrase to denote great speed. So *corripere viam* Aen. i. 418, *viam vorare* Catull. xxxv. 7, and Shakespeare's 'devour the way.'

106-107. 'When the drivers' hopes are raised high, and eager throbbing drains their bounding hearts: furiously they ply the whirling lash, bending

forward to slack the reins: on spins (*volat vi*) the glowing axle.' *haurit*, the violent excitement 'exhausts' their heart. *verbere*—*flagello*, abstract for concrete. *torto*, not 'twisted,' but 'whirled about.' *dant lora*, the reins being passed round the driver's body, he would lean forward to slacken them.

111. *umescant*, cp. II. xxiii. 380 *Πτοιή δ' Εύμηλοιο μετάφρενον εύρε τ' ἄμα Θύραι*, Soph. El. 718 'Ομοίς γάρ διμήν νῦντα καὶ τροχῶν βάσις' Ηφέλον, *εἰσιβαλλοντας ιστικαλ πνοαλ*.

113, 114. *Erichthonius*, an Athenian king. *rapidusque*, etc. 'and stand above the wheels as he rushed to victory' (Kenn.).

115-117. *Pelethronii*, so called from a glade on Mount Pelion. *gyros*, the 'ring' for breaking horses in (Gk. *κύκλος*). *atque equitem*, etc. 'and taught the armed horseman to prance upon the soil and gather up his proud paces' (i.e. a prancing action). The rider is said, rather artificially, to do what the horse does.

118, 119. *utorque labor*, the task of training chariot horses (ll. 113-114) or chargers (ll. 115-118). *exquirunt*, i.e. for breeding purposes. Whether you wish to breed horses for riding or driving, the sire must be young and spirited.

120-122. *ille*, 'the veteran,' i.e. the old horse, once victorious, but now too old for breeding. *Epirum*, noted for its horses; so G. i. 59 (*mittit*) *palmas Epiros equarum*. *Myoena*, the capital of 'Αργος Ιωνόβορον as Homer calls it. *Neptunique*, etc. 'and traces his descent from Neptune himself.' Neptune was said to have produced the first horse, by striking the earth with his trident.

123, 124. *sub tempus*, 'as the time draws on.' *denso pingui*, 'firm plumpness.'

126. *forentes*, 'flowery,' i.e. clover, etc.

127, 128. *superesse*, 'be equal to,' lit. 'be above.' *ieiunia*, 'leanness.'

129. *armenta*, i.e. 'the mares,' with whom a different treatment is to be pursued.

133, 134. i.e. in summer, during the threshing time.

138. *cadere*, 'cease.'

140-142. *planstris*, probably dative of indirect reference. *non sit passus*, 'no one would permit' (potential subj.). *carpere*, 'scour the plain.' *superare*, 'clear' the road at a bound.

143-145. *passunt*, 'men pasture them.' *tegant*, *procubet*, final subj. after *ubi*. *saxea umbra*, cp. Isaiah xxxii. 2 'the shadow of a great rock in a weary land.'

146-148. *Silarus*, a river between Lucania and Campania, north of the mountain *Alburnus*. *volitans*, 'insect,' pres. part. used as substantive, rare except with a few words such as *amans*, *adolescens*, etc. *vertore vocantes*, 'have called it in their tongue.' *verto*, strictly of translation from one language to another, as Plaut. Trin. prol. 19 *Philemo scriptit*, *Plautus vortit barbare*.

149-151. **asper, acerba sonans**, 'fierce, harshly buzzing;' Virgil imitates Lucr. v. 33 *asper acerba tenuis* (of the dragon of the Hesperides). **acerba**, adverbial acc., as *crebra* l. 500. **furit**, etc. 'the air is stunned and maddened with their bellowings;' cp. Aesch. Sept. 155 *δοπινάκτος αλόηπ* *ἰνπαίρεται*. **sicet** heightens the picture of the cattle's sufferings; the stream to which they run is dried up by heat. The **Tanagox** was a tributary of the Silarus (l. 146).

152. **exerexit**, 'gave play to.'

153. **Inachine iuvenae**, 'the heifer of Inachus,' i.e. Io, daughter of Inachus, beloved by Jupiter, and changed into a heifer. She was pursued by a gad-fly sent by Juno.

155. **pecori armentaque**, for the hiatus, see Introd. p. 18.

158. 'Forthwith they brand on them marks to denote the stock;' **hendiadys**, like *maculis insignis et albo* l. 56 above.

159-161. **quos malint**, 'to mark those they wish,' etc. indirect interrogative depending on the idea of 'distinguishing' which is *implied* in the previous line. **summittere**, 'rear,' as l. 73 above. **pecori habendo**, 'for breeding stock.' **quos** is object of **servare**, subject of **scindere**. **herrantem**, of the 'rough appearance' of a ploughed field.

162. **cetera**, the cattle intended for breeding or killing will be left to graze: those intended for work on the farm must be trained at once.

164, 165. **viamque**, etc. 'set out on the path of discipline, while their spirits are yet pliant and their youth may be led.'

166. **circlos**, 'collars,' for *circulos*, only found in this place.

168, 169. **ipsis . . . pares**, 'yoke them together in pairs, and fasten them by the collars themselves.' **torquibus**, the same as the *circli* just mentioned. These light make-believe collars are to be still used, instead of the real yoke. **aptos = aptatos**, as Aen. iv. 482 *axem . . . stellis ardentiibus aptum*.

170. **illis**, dat. of agent after passive verb—a poetical construction. **rotae inanes**, 'empty carts' or perhaps merely wheels without a body.

171. **vestigia**, the tracks of the wheels; **signant**, sc. *rotae*. 'Just marking the wheel-track on the surface of the dust.' The carts or wheels are so light as to leave little trace behind.

173. **functos**, joined to the pole.

175. **vescas**, 'thin,' 'poor;' cp. iv. 141 *vescum papaver*, Lucr. i. 326 *vesco sale saxu feresa* ('the small fine spray,' see Munro, *ad loc.*), Ovid, Fast. iii. 446 *vescaque parva vocant*, Plin. N. II. vii. 81 *corpore vesci, eximis viribus*; the two latter passages being decisive. Gellius, deriving from *ve*, *esca*, makes it = 'voracious' in Lucretius and 'edible' in Virgil: but the etymology of the word is uncertain.

176. **frumenta sata**, 'standing corn' (Con.).

180, 181. The scenery of the Olympic games was near the river **Alpheus** in Elis, not far from the city **Pisa**. Close by was a grove of Jupiter, called **Altis**.

182. 'The horse's first task is to endure the sight of warlike rage and martial weapons,' etc.

187-189. 'And these trials let him endure (*sudeat*, so Gk. *τλῆται*) when first banished from his mother's teat, and after them yield his mouth to an easy halter (of osier, so *mollibus*, 'pliant'), ere his full strength comes, whilst he is still fearful, still ignorant of life.' *invalidus*, for the quantity see Introd. p. 17. *etiam* here retains its etymological sense 'even now,' 'yct,' as Aen. vi. 485 *etiam currus etiam arma tenentem. insocius aevi*, 'ignorant of life,' 'inexperienced.' This is perhaps the simplest way of taking the phrase. Other explanations are (1) 'ignorant of his powers;' (2) 'in unconscious youth,' 'ignorant in respect of his youth,' *aevi* being then gen. of reference, like *aevi maturus* Aen. v. 73.

190. 'But when three summers have passed and the fourth has come,' i.e. at the end of three years when the fourth is beginning, which agrees with Varro and Columella.

191, 192. 'Let him begin to pace the ring, his steps resounding in regular time, and bend his pliant limbs in succession and show himself under restraint.' *gyrum*, see on l. 115 above. *laboranti*, of forced or artificial effort.

194. *vooet*, 'challenge.'

196. *densus*, 'strong,' 'with concentrated force,' or perhaps 'thick' with clouds.

197. *differt*, 'spreads abroad' Scythian tempests and rainless (*arida*) clouds, the north wind being a dry one.

198. *campi natantes*, 'liquid plains,' i.e. the sea, as Lucr. vi. 1142; cp. Aen. vi. 724 *campos liquentes*.

201. *ille*, Aquilo himself, i.e. the real storm. We have first the clouds overspreading the sky, then gentle rustlings on land and sea, then long breakers, and finally the fury of the blast.

202-204. *hic*, 'a horse like this,' seems more forcible than the v.l. *hinc. Illei campi*, i.e. at the Olympian games in Elis. *molli*, 'gentle,' 'docile.' *esseda*, British 'war-chariots' (Caes. B. G. iv. 33, etc.), ascribed by Virgil to the Belgae as by Persius to the Germans (vi. 47). They were adopted by wealthy Romans (Prop. li. 1. 76 *esseda caelatis siste Britannia iugis*); and Virgil probably here refers to high-bred carriage horses.

205. *orassa farragine*, 'thick mash,' a mixture of spelt, barley, vetches, and pulse.

206. *ante domandum*, 'before taming them,' the gerund being equivalent to a verbal substantive; so Ecl. ix. 24 *inter agendum*.

208. *verbora lenta*, 'the pliant lash.' *Iupatis* (sc. *frenis*), a bit with iron projections like a wolf's teeth.

213. The intervening hill excludes the view; the breadth of the stream prevents crossing (Con.).

214. *satura*, 'well-stored.'

215. *urit*, 'consumes.' *videndo*, 'by the sight:' see on l. 206 above.

217. *illa*, use of the pronoun to repeat and emphasize the subject, common in Virgil: see on G. ii. 435. Some editors, less probably, place a full stop at *herbae*, and connect *illa quidem* with *subigit*, *et* then being = 'even.'

219. *Sila*, a wooded range in South Italy. The MSS. mostly read *silva*: but the v. l. *Sila* is mentioned by Servius; and the fight between bulls in Aen. xii. 715-722, which is modelled on the present passage, takes place *ingenti Sila summove Taburno.*

223. *longus Olympus*, 'the wide heavens,' a phrase suggested by Homer's *μακρὸς Ολύμπος*, which however means 'the high mountain Olympus.'

226, 227. 'Bewailing sore his shame, the haughty victor's blows, and his lost love unavenged.' *vitioris*, subjective gen. *amores*, of the beloved object, as Catull. xlv. 1 *Amen Septimi, suos amores, Tenens.*

230. 'All night long he rests on unstrewn couch among the hard rocks.' *pernox*, this reading is attested by two ancient commentators, but the MSS. give *pernix*. Some editors retain *pernix*, rendering it 'stubborn,' 'persevering' (*per-nitor*). But *pernix* regularly means 'swift:' and *pernox* is so much more appropriate than even the suggested sense of *pernix*, that it seems better to adopt it. *instrato*, 'unstrewn,' the only example of this meaning: but the ordinary signification 'spread' is impossible here.

232. *trasci in cornua*, 'throw his wrath into his horns,' a powerful phrase, imitated from Eur. Bacch. 742 *εἰς κέρας θυμούμενοι*, and repeated Aen. xii. 104.

234. 'Scatters the sand in prelude to the fight.'

236. *signa movet*, 'marches out,' a military term.

237-239. 'As a wave, when it begins to whiten out at sea (*medio ponto*), draws on from the further deep its curving swell; and as, when it has rolled to shore, it thunders over the rocks.' *longius ex altoque*, 'from afar and from the deep,' go together. It is clearly wrong (with some editors) to place the comma after *longius*.

242. A hypermetric line: see Introd. p. 19.

246. *vulgo*, 'far and wide.'

249. *erratur*, impers. 'tis ill wandering.'

251. *notas odor attulit auras*, a characteristic Virgilian inversion for the natural *notum odorem attulerunt aurae*.

256, 257. *prosubigit*, 'roots up before him;' *pro* denotes forward action, as in *proculo*. The first *atque* couples *fricat* and *durat*.

258 foll. The allusion is to the story of Leander, who was drowned in swimming across the Hellespont to visit the maiden Hero.

259. *abruptis*, 'broken forth:' so *rupto turbine* Aen. ii. 416.

261. *porta caeli*, a Homeric image (cp. Il. v. 749 *πύλαι μύκον οὐρανοῦ*); the sky being the palace of heaven, whose gates open to discharge the thunder.

263. *super*, 'on his corpse,' rather than = *insuper*.

264. *lynxes*, they drew the car of Bacchus, along with tigers. *variae*, 'spotted.'

267. **Glaucus**, son of Sisyphus, kept mares at Potniae in Boeotia, and would not allow them to breed. Venus therefore, to punish him, drove them mad, and they devoured him.

269, 270. **Gargara**, a part of Mount Ida in the Troas. **Ascanius**, a lake and river in Bithynia.

275. The theory of the impregnation of mares by the wind was commonly believed among the ancients, and is mentioned by Aristotle, H. A. vi. 19.

277, 278. 'The mares fly not to the East, (but) to the North or South.' Aristotle says, *θέλουσι δὲ οὐτε πρὸς ταῦτα, οὐτε πρὸς δυσμάς, δλλὰ πρὸς Ἀρκτού τὴν Νότον*. Virgil omits the West: perhaps he was following a different authority.

280. **vero nomine**, probably Virgil merely means that *hippomanes* (horse-madness) is rightly so called, though some suppose that he intends to imply that this is the *real* *hippomanes*, as opposed to the tubercle on the foal's forehead (mentioned Aen. iv. 515), which was also called *hippomanes*.

286-288. **armentis** includes horses and oxen. **agitare**, 'treat' or 'sing of;' cp. Juv. i. 52 *haec ego non agitem?* ('handle these themes'). **hinc labor**, 'this is now my task.'

289. This and the next four lines are partly imitated from Lucret. i. 136 foll., 922 foll. **animi dubius**, 'doubtful in mind:' *animi* in this sense occurs very frequently, not only after adjectives, but also with verbs, such as *exruciare*, *fallere*, etc. It should probably therefore be regarded, not as a gen. of reference, but as a survival of an old locative case. **vincere**, 'treat successfully,' 'overcome the difficulties of' the subject.

293. **devertitur**, as Con. observes, suggests the idea of a byc-path of the poet's own making.

306. **dum reducitur**, 'till it returns;' *dum* with the present in this sense is rare; cp. Ter. Haut. iv. 7. 5 *Tu hic nos, dum eximus, opperire.*

299. **turpes podagras**, 'noisome foot-rot;' the plural perhaps denoting two kinds of diseases in the feet, called by Columella *clavi*.

300. **hinc digressus**, 'leaving the subject' (of sheep).

303. **olim**, 'at times,' as Aen. v. 125 *tunditur olim Fluctibus*. **cum** *olim* could hardly, as Con. suggests, stand for *olim cum*, 'at that time when.'

304. **Aquarius**, 'the Water-bearer,' one of the constellations of the zodiac. It set in February—the rainy season, and the end of the old Roman year.

305. **haec** (i. e. *caprae*) is the older form of nom. fem. pl. found in best MSS. of Cic. Tusc. and De Off., as well as in Plautus, Terence, and Lucretius; in whose time (says Munro on vi. 456) it must have been the usual form. The vv. ll. *haec . . . tuenda* and *hae tuenda* were due to ignorance on the part of the copyists.

306, 307. The fleeces of Miletus and the dyes of Tyre were especially famous. **Tyrios incocta rubores**, 'dyed with Tyrian scarlet:' for the constr. see on Ecl. i. 55.

308. *hinc*, from *goats*.

309. *quam magis*, an old idiom found frequently in Plautus, e. g. *Trin.* iv. 2. 19 *quam magis . . . minus*, *Men.* i. 1. 19 *quam magis . . . tanto artius*. *Quam* with comparative gave way to *quo* in classical Latin; but *quam* with superlative survived.

312. *Cinypsi*, the river Cynips in Libya was noted for a breed of long-haired goats. *tendat*, 'men shear,' the subject being easily supplied.

313. The reference is to certain coarse hair-cloths called *cilicia* (made specially from the hair of Cilician goats, hence the name), which were used for fishermen's garments, soldiers' tents, etc.

314. *pascuntur*, having the sense of a transitive verb, takes an accusative. *Ityoæd*, the mountain in Arcadia.

316. *ipseæ*, 'of their own accord.'

317. The spondaic first foot, followed by a pause, expresses the slow approach of the heavily-laden goats.

319. *curæ mortalis*, 'man's care.'

320. *virgea*, 'of twigs,' i. e. the arbutus mentioned l. 301 above.

323. *utrumque gregem*, sheep and goats. *mittet* is found in only one of the best MSS., the rest having *mittet*. But the run of the sentences is so much superior with *mittet*, that there can be no doubt that it is the correct reading.

325. *caramus*, 'let us traverse.'

327, 328. 'But when the fourth hour of the day shall have brought on thirst and the cicadas' plaintive note thrills every thicket through.' *quarta hora*, i. e. about ten o'clock. *situm collegerit*, lit. 'gathered thirst': so *frigus colligere*, 'catch cold.' *collegerit*, *rumpent*, because thirst will have been already contracted by the fourth hour, but the cicadas will go on chirping.

332. *sicuti*, 'wheresoever,' lit. 'if anywhere'; *cubi* (*quo-bi*) being the old form of *ubi* and locative of *quis*, cp. *alicubi*. *tendat*, *accubet* are subj. in oblique interrogations implied after *exquirere*, 'to find out where.' *Iovis antiquo*, for the lengthening of the short syllable see *Intro.* pp. 16, 17.

335. *tenues*, a 'thin' or 'shallow' stream of water, such as would run in the wooden troughs (l. 330). Others explain it as a perpetual epithet of water, owing to its 'penetrating' powers.

337. *iam rosida*, 'now dewy,' dew being supposed to come from the moon.

338. *alcyonem*, *ascalanthida*, cognate accusatives, like *resonare amarylida* *Ecl.* i. 5: 'echo with the halcyon's song.'

340. *raxis . . . tectis*, 'the huts in which they live in scattered dwellings,' an artificial Virgilian expression for 'their scattered hut dwellings.' For a description of these huts see *Sall. Jug.* 18. 8 *aedificia Numidarum agrestium, quae mapalia illi vocant, oblonga, incurvis lateribus tecta, quasi navium carinae*.

343. *hospitiis*, 'place of shelter,' i. e. no regular shelter, as opposed to movable tents. *tantum campi iacet*, 'so vast the expanse of plain,' accounts for the absence of *hospitia*.

345. The 'Spartan' hound and 'Cretan' quiver are conventional literary epithets, here rather inappropriate.

346-348. 'So the stout Roman, armed in native fashion, makes his march beneath a crushing load, and, ere he is looked for, has pitched his camp and stands in column before the foe.' *iniusto*, 'excessive.' The Roman legionary, besides his armour, carried a supply of food, a *vallum*, and entrenching tools. *hosti*, ethic dative, denoting the person affected. *expectatum*, neut. pass. participle used as substantive: see on G. ii. 398.

349. *at non*, 'but not (in this way do they act) where,' etc.

350. *turbidus* with *torquens*, 'rolling turbidly.' see on l. 28 above.

351. 'And where Rhodope turns round and stretches towards the very north;' i. e. the range of Rhodope first runs eastwards, then bends round towards the north. *medium* = *ipsum*, the centre of a thing being the very thing itself: so *medium mare* Ecl. viii. 58, *mediae Mycenae Aen.* vii. 372.

354. *informis*, 'shapeless,' all outlines being hidden by deep snow.

355. *septem . . . ulnas*, 'rises seven ells high.' The earth is poetically said to rise, when its height is increased by the snow.

357-359. Imitated from Hom. Od. xi. 15 foll. οὐδέ ποτ' αὐτὸς Ἡλίος φαθων καταδέρκεται αετίεσσιν, Οὐδέ δνότ' ἀν στείχησι πρὸς οὐρανὸν δοτε-
πίεται. Οὐδέ ὅτ' ἀν ἀψ ἐπι γαῖαν ἀν οὐρανόθεν προτράπηται.

360. *subitae crustae*, 'a sudden film.'

362. 'That once welcomed ships, now welcomes broad wains.' For the pleonastic use of *illa* see l. 217 above, and see on G. ii. 435.

363. *aera*, 'bronze vessels.' *vulgo*, 'commonly,' 'often.'

364. *indutae*, 'on the back.' *umida vina*, 'the liquid wine,' i. e. the wine which is *usually* liquid.

365. *laounae*, 'pools.'

367. 'Meanwhile it snows as hard (as it freezes, *non setius*) the whole air through.'

368-370. 'The herds perish, huge-limbed oxen stand buried in snow, the deer are huddled together, all numbed with the unwonted mass (of snow), and their horns scarce projecting.'

372. 'The scare of scarlet feathers,' i. e. scarlet feathers fastened to a rope, and suspended at the outlets of a wood so as to drive the game back. The technical name for the contrivance was *formido*, 'a scare.'

373. *montem*, the mass of snow.

376. Cp. Aesch. Prom. V. 452 Κατάρυχες δ' ἔναιον, ἀστ' ἀγησυροι Μύρ-
μηκες, διντρων ἐν μύχοις ἀνηλίοις (of the barbarism from which Prometheus raised men).

377. A hypermetric verse; see Introd. p. 19.

380. 'And imitate draughts of wine with yeast (i. e. with beer) and acid service-berries (i. e. a kind of cider).' *fermento* plainly refers to beer; but

whether Virgil supposes yeast to have been used, or employs *fermentum* as = 'fermented grains,' is not clear.

381. *septem* . . . *troni* (by tmesis for *septentriones*), 'the North.' The name *septentriones* (i. e. the seven ploughing oxen) was first given to the Great Bear, because the seven bright stars of which it is composed were supposed to resemble seven oxen. Then a new word *septentrio* was formed, meaning either 'the Great Bear' or 'the North.'

382. The Montes *Uhipasi* were part of the Ural range, in South Russia.

383. *velutina corpora*, middle use of the passive verb; see on Ecl. i. 55. 384, 385. *silva*, 'growth.' *lappaequā*, for the scansion see Introd. p. 17. *laeta*, 'luxuriant.' Briars would tear the wool, rich fodder would make it coarse.

386. *contulisse*, 'at once.'

388. *tantum*, 'only so much as.'

391. According to one legend Pan induced the Moon to follow him by changing himself into a ram with a splendid white fleece. According to Virgil's version the inducement seems to have been a present of a fleece.

395. *ipse manus*, 'with his own hand,' as being an important thing to see to.

397. *et salis*, etc. 'and reproduce a subtle flavour of salt in their milk.'

398, 399. *etiam excretos* = 'even as soon as born' (*excretos a matre* from *excreto*). *etiam* is much better for rhythm than the other reading *iam*, and is found in one of the best MSS. *prima*, adverbial, 'from the first.' *capistris*, 'muzzles,' with iron points, to prick the mother and make her drive the kid away.

400-403. 'The morning's milk is made into cheese (*premissum*) at night; the evening's milk is sent off to the town next morning' (probably in the form of cheese or curds, though Virgil does not tell us this); 'or else salted and stored up for future use' (this, though only stated of cheese made from the evening's milking, really applies to both). *adit oppida pastore* is thrown in parenthetically to explain *exportant salinatis*—a cumbersome interpolation, to avoid which Scaliger suggested, and Wagner and Ribbeck have adopted, *expartant*. But if *expartant* be read, the balance of the clauses seems to require a colon at *lacum* (supplying *premissum*); and then *expartant salinatis adit oppida pastore* makes an almost equally abrupt parenthesis.

408. *Molossum*, a breed of large dogs from Epirus, the Molossi being a tribe in Epirus. Hor. Epod. vi. 5 *aut Molossas aut fatus Laco, Amica tu, pastoribus* ('the shepherds' sturdy friend').

409. *soeo pinguis*, 'fattening whey.' *emundidus illis*, abl. of circumstance, 'with those to guard you.'

410. *deba*. The mention of Spanish brigands (*Hispanos*) and of wild *moors* (*maures*), which were never known in Italy, instances the vague localization of Virgil's scenes.

412. *agone*, 'in the chase.'

415. *galbanum*, 'gum' from a Syrian plant, the smell of which was disliked by serpents. *graves*, 'dangerous.'

416. *immotis*, 'if undisturbed.' *mala tactu*, 'bad in the touching' (Greek *darras*) i. e. 'that none may touch.' The words and rhythm reflect *Lucr.* ii. 408 *Omnia postremo bona sensibus et mala tactu*; where, however, it = 'unpleasant to the touch:' see note to *Ecl.* x. 54.

420. *fovit humum*, 'has nestled on the ground.'

421. *colla*, acc. of the part.

422-424. 'Now deep in flight he has hidden his craven head, slackening the while his central coils and the writhing extremity of his tail, and his last fold drags its slow coil along.' The snake on being struck down wriggles into a hole, the folds of its body gradually uncoiling as it enters. *agmina*, of a *moving* line; so *Aen.* ii. 212, v. 90 (of a serpent's motion), v. 211 (of the sweep of oars), ii. 782 (of a river's flow), and the ordinary use for an army on the march.

425. *ille* (as *Aen.* x. 707, xi. 809), 'the snake we wot of,' i. e. the *chersydrus*, a large water-snake common in Calabria.

430. *hic*, i. e. by the banks of the stream.

431. *improbus* here denotes excess, see on *G.* i. 119: 'satiates the glutton craving of his black maw.' *ingluvium*, properly the crop of a bird.

434. *asperque*, etc. 'savage with drought and maddened by the heat.'

435. *ne* is preferable to the v. l. *ne* on account of *ne* which follows, the use of *ne* in prohibitions being questionable, except in archaic formulae.

436. *dorso nemoris*, 'a wooded ridge,' cp. *Ilor. Sat.* ii. 6. 91 *praerupti nemoris dorso*.

437-439. Two of these lines are repeated *Aen.* ii. 473-475. *exuvias*, 'the cast-off skin' or 'slough.' *cotulos aut ova* is either a vague expression for the serpent's young (or brood), or a recognition of the fact that snakes are viviparous as well as oviparous, though the *chersydrus* belongs to the latter class. The notion of the snake bringing up its young is imaginary. *linguis*, instrum. abl. *ore*, local abl. *trisuloidis*, the serpent's tongue is really two-forked.

441-443. *ubi*, etc. 'when chilling rains or winter's crisp hoar frost have pierced them to the quick.'

448. *tristi amuroa*, 'sour oil-lees.'

449. *spumas argenti*, 'scum of silver,' i. e. a scum which forms on the surface of silver, or lead and silver, when melted. *vivaque sulphura*, a strong example of an hypermeter, cp. *G.* ii. 69 *arbutus horrida*, and see *Introd.* p. 19. The MSS. mostly give *et sulphura viva*: but *vivaque sulphura* is attested by *Servius* and other ancient grammarians, and is doubtless the right reading, the other having been introduced to remove the anomalous metre.

450. *Idaeas pices*, 'pitch from Ida.' Mount Ida was celebrated for its pines. *pingues unguine*, 'greased with oil' (so as to be soft and yielding).

451. *graves*, 'noxious.'

452-454. 'Yet there is no more sovereign remedy for the disease than when one has managed to cut open the head of the sore: concealment feeds the taint and makes it live.' *praesons*, 'eficacious,' 'helpful,' usually in this sense of the gods, whose presence was necessary if they were to give aid. *fortuna*, a 'successful chance' of dealing with the disease (Gk. *καρπός*)—rather an artificial use of the word. Some editors translate 'their toils have no more prompt success,' *laborum* then denoting the efforts of the shepherd. *tegendo*, lit. 'by covering'; see on G. ii. 239.

455. *omnia* (so most MSS. and Servius) is quite intelligible on the analogy of such phrases as *omnia fausta precari* (cp. Hor. Od. i. 18. 3 *siccis omnia nam dura deus proprieit*); though *omina*, the reading of most editions, would perhaps be 'less colloquial and more poetical' (Con.). For the idea of *sedet* . . . *posseam* cp. the fable of Hercules and the waggoner, and the French proverb, *Aide-toi, et le ciel t'aidera*.

456. *inter ima podia*, 'between the hoods.'

461, 462. *Bisaltae*, a Thracian tribe near the Strymon; *Geleni*, a Scythian tribe; *Rhodope*, a mountain in the south-west of Thrace; *Getas*, a tribe in the north-east of Thrace, bordering on Scythia. The Thracian flies to *Rhodope*, the Scythian to the deserts *Getaeum*; though the expression is such that l. 462 appears to apply to *Gelenus* alone.

463. The practice of drinking 'milk curdled with mare's blood' is ascribed to the Spaniards by Horace (Od. iii. 4. 34), and to the Massagetae by Statius (Achill. i. 507).

464-467. 'If you notice a sheep withdrawing too often to the luxury of shade, too hilly nibbling at the topmost grass, coming home the last, or tumbling down while grazing in the field, and retiring all alone before the late approach of night . . .' *prosal*, 'apart from the others.'

468. *culpam* . . . *compono*, 'check the mischief with the knife,' i.e. kill the sheep. *culpam*, etc. is introduced instead of the proper antecedent to *quoniam* (l. 464).

470, 471. 'Not so swiftly over the main sweeps the storm-laden squall, not so swiftly as the thousand plagues of cattle.' The comparison is (weakly, as I'm suggesting) between the rush of a storm-wind and the quick speed of disease; but *tanq; orobet* . . . *quoniam malitia* also introduces the idea of *malitia*.

472. *assidua*, (implied) a military term, 'summer quarters,' i.e. the work in them.

473. *apennino gregemque* i.e. *apennino*, *apennino* (Serv.).

474-476. *assidu* in *assidu* *assidu* *assidu* etc. *Assidu*, *Assidu* was the name between the Danube and the Alps, the modern Carnatic, *Assidu* (i.e. *assidu* in *assidu*), 'hollowed' i.e. the ditched villages of *Assidu* (i.e. *assidu*), *Assidu*, 'Assidu' from the *Assidu*, a tribe of Illyrians.

through which *Timavus* flowed into the Adriatic. *post tanto* = *tanto post*, 'so long afterwards.'

478, 479. 'Here once from tainted skies arose a season of sad ruin, blazing with the full force of the autumn's heat.'

482-485. 'Nor was there a uniform road to death; but when fiery thirst, coursing through every vein, had drawn their wretched limbs together, there was a fresh overflow of fluid moisture absorbing piecemeal into itself the whole frame dissolved by pestilence.' *neō simplex*, the meaning is, not that there were more ways than one, but that the disease passed through two contrary stages, fever and liquefaction. *sitis*, poetical for 'fever.'

486, 487. *honore*, 'sacrifice,' as often in Virgil. *infula*, 'a fillet' or 'flock of wool,' knotted at intervals along a 'riband' (*vitta*) and bound round the head of priests and victims. Here *nivea vitta* is descriptive abl. with *infula*; 'while the woollen fillet with its snowy band is being fastened on.'

490. *inde*, 'from that animal.' *fibris*, certain 'filaments' in the liver, important in divination: here for the 'entrails' in general. The refusal of the flame to kindle was a bad omen.

492. *suppositi*, because the knife was applied from below to the victim's throat.

493. 'A few drops of blood just stain the surface of the sand.'

494, 495. *laetis* ('luxuriant') and *plena praecepsia* heighten the picture; the animals die in the midst of plenty. *vulgo*, 'everywhere.'

496, 497. *blandis*, 'fawning;' *catulorum blanda propingo* Lucr. iv. 998. *faucoibus angit obesis*, 'stops the breath in their swollen throats' (Con.).

498. *infelix studiorum*, 'hapless in the end of his pursuits,' lit. 'in respect of his pursuits,' i. e. his races and victories are cut short by death. Gen. of reference, like *integer vitae, seri studiorum*, etc. It seems more natural to take the words together than, with some editors, to join *studiorum* with *immemor*, 'forgetful of the race.'

499. *avertitur*, 'shuns;' constructed with accus. *καρδ σύνεσιν*, like Greek *δυστρέψθαι*, cp. *vim exit* Aen. v. 438, and similar constructions with *evadere, egressi, erumpere*, etc.

500-502. *ibidem*, i. e. *auribus*; 'a fitful sweat breaks out thereon—a sweat (ille quidem) all chill as death draws nigh; the skin is dry, and hard, and unyielding to the touch.'

504. *crudescoere*, 'increases in virulence;' so of a battle growing hotter, Aen. vii. 788, xi. 833.

506, 507. *gemitu*, modal abl. with *gravis*; 'the breath deep-drawn, sometimes with a heavy groan; and they strain their inmost vitals with a long-drawn sob.'

508. *obsessas*, 'choked.'

509. *inserto*, in their mouth.

511-514. 'Soon even this (the remedy of wine) brought destruction; they were fired with new strength of madness, and even in the weakness of

death (Heaven send the good a better fate, and like madness to our foes!) they tore and rent their own flesh with bare teeth.' *andis* adds to the vividness of the picture: the horse bares its teeth to devour its own flesh.

515. *duro fumans sub vomere*, 'smoking under the weight of the toilsome plough-share.'

518. *fraterna morte*, with *maerentem*, 'sorrowing for his comrade's death.' This seems better than to take it with *abitangens* as = *fratre mortuo*.

522. *electro*, 'amber.' In Aen. viii. 402 it is a metal, explained by Pliny, H. N. xxxiii. 4. 23, as a natural mixture of one part silver to four parts gold; its name being due to its resemblance to the pale brightness of amber.

522-524. *at imma*, etc. 'But his flanks below are slackened, dullness weighs down his heavy eyes, and earthward bends his neck with drooping weight.'

527. *epulæ repostæ*, i. e. banquets constantly replenished, banquets of many courses, 'sumptuous.'

530. *exercita cursu*, 'rapid-rolling.'

531. *tempore non alio*, 'never before.'

532, 533. *quaesitas*, 'sought in vain,' cp. Hor. Od. iii. 24. 32 *Sublatam ex oculis quaerimus invidi*. *Iunonis*, we know from Ild. i. 31 that at Argos the car of the priestess of Juno was drawn on solemn days by white kine: and Virgil, *more suo*, transfers this practice to another scene. *uris*, 'buffaloes.' *imparibus*, even the buffaloes were ill-matched. *donaria*, 'shrines;' strictly, temple treasure-chambers where offerings were kept, as Lucan. ix. 516 *Non illic Libycae posuerunt ditia gentes Tempa, nec Eois splendent donaria gemmis*.

534. *rimantur*, 'scratch.'

536. *contenta*, 'straining,' a Lucretian use of the word.

537. *insidias explorat*, 'prowls in ambush,' lit. 'spies out an ambush,' a subtle Virgilian phrase, for the ordinary *explorat locum insidiarum*.

543. *proluit*, 'washes in front of it,' i. e. 'washes up.' *insolitæ*, the epithet, which would be more natural with *fumina*, is transferred to the seals, in Virgil's manner.

545. *astantibus*, 'upstanding,' i. e. raised in terror.

548-550. *neq. . . que*, 'not only not . . . but,' so *obre. . . se*. *mutari pabula*, i. e. a change of food. *quaesitæ*, 'when applied to.' *artes*, 'the physician's skill.' *magistri*, sc. *artis medendi*. *Chiron*, son of Philyra and Saturn, and *Melampus*, son of Amythaon, are mythic representatives of the healing art, which Lucretius, in his description of the plague of Athens, represents as itself baffled—*mussabat tacito Medicina timore* (vi. 1179).

552. *Tisiphone*, one of the Furies, personifies divine vengeance inflicting disease and death in penalty for sin.

556, 557. Cp. Lucr. vi. 1144 *Inde catervatim morbo mortique dabantur*. *dat*, sc. *Tisiphone*. *dilapsa*, 'dissolving,' cp. ll. 484, 485 above.

559, 560. 'For the flesh, none could cleanse it with water, or master it with flame,' i. e. it was impossible to cleanse or cook it for man's use. *viscera abolere*, properly, 'to destroy the flesh,' appears to mean 'destroy the taint in the flesh,' and so 'cleanse.' Some editors take the meaning to be that the carcases were too numerous to be destroyed with fire or water. This would give a more natural meaning to *abolere*: but the context plainly shows that Virgil is speaking of the impossibility of *using* the carcases.

561 foll. The wool can neither be shorn (*tondere*), nor woven (*telas attingere*), nor worn (*amictus*).

565, 566. *sequebatur*, 'coursed' or 'trickled over.' *sacer ignis*, the Latin name for an eruptive disease somewhat like erysipelas.

NOTES TO BOOK IV.

THE subject of the fourth book is the management of bees. The proper position of the hive is first described (1-50), then the manner of swarming (51-66), followed by directions as to how to deal with swarms (67-148). Then comes an account of the character and habits of bees (149-227), of the mode of collecting the honey (228-250), and of the diseases to which bees are liable (251-280). The artificial generation of bees is next explained (281-314); and the book concludes with a long episode, in the epic style, recounting how this method was revealed to Aristaeus.

According to the Pseudo-Donatus the book originally concluded with an encomium on Cornelius Gallus (the Gallus of the tenth eclogue), and the story of Aristaeus was afterwards substituted at the request of Augustus. Gallus was for four years prefect of Egypt, but incurred the displeasure of Augustus, was exiled, and committed suicide. It has been suggested that the mention of Egypt as the place where the artificial generation of bees was practised (287 foll.) may have led the way to the praises of Gallus; and the suggestion derives some confirmation from the redundant description of the Delta in ll. 287-293, where see note.

1-7. Invocation to Maecenas. 'Next will I set forth the gift divine of heaven-sent honey: on this too, Maecenas, cast an eye. In your ears will I sing of a wondrous drama on a petty stage, of chiefs of pride, and all a nation's character, its tastes, its peoples, and its wars. Slight is the theme; not slight the poet's fame whom unpropitious powers spare, while Phoebus hears his call.' *ἄριτι*, referring to the ancient notion that honey fell down from heaven on to the leaves, and was thence gathered by the bees: see Ecl. iv. 30. *in tenui*, i.e. *in levibus rebus*. *laeva*, 'unfavourable,' as Ecl. i. 16, Aen. ii. 54, x. 275. Servius and some editors render 'favourable.' It is true that in reference to augury *laevus* meant 'favourable,' omens on the left hand being the lucky ones. So thunder on the left is a favourable sign in Aen. ii. 693, ix. 631. But the general sense of the word was always 'unpropitious.'

8. *mit*, subj. of purpose.

11. *insultent*, 'trample on.'

13-15. *pioti terga*, for the construction see on Ecl. i. 55. *squalentia* here seems = *squamosa*, 'the speckled lizard with his scaly back.' *stabulis*, 'their homes.' *meropes*, 'bee-eaters' (*Merops apiaster*). *Froene*, 'the

swallow;’ the red spots on whose breast were fabled to be blood-stains from the murdered Itys. Here, as in l. 511 below, Virgil follows the Roman version of the story of Tereus, which makes Procne the swallow and Philomela the nightingale. The Greeks made Procne, Tereus’ wife, the nightingale, and Philomela, her sister, the swallow.

17. *nidis*, ‘nestlings,’ as G. i. 414.

18. *tenuis*, ‘shallow.’

22, 23. *vere suo*, ‘in the spring they love,’ cp. Ecl. vii. 62 *sua laurea Phoebo*; and (ironically) Cic. Mil. 33. 89 *Milone occiso Clodius habuisse suos consules* (‘after his own heart’), Pis. 12. 27 *suum Clodium*, ‘his dear Clodius.’ *decedere*, ‘to retire from (lit. before) the heat,’ cp. G. iii. 467 *serae solam decedere nocti*.

25. ‘Towards the middle of the stagnant pool or flowing stream,’ i.e. the *stagna* or *rivus* of ll. 18, 19.

29. *Neptuno*, ‘plunged in Neptune’s flood.’ Here, as elsewhere throughout this book, there is an amusing irony in the majestic language which Virgil uses in describing the doings of bees.

30, 31. *cassiae*, ‘cassia,’ an aromatic shrub. *serpylla*, *thymbræ*, ‘savory,’ ‘thyme.’ *graviter spirantis*, ‘strong-scented.’

32. *irriguum*, active, ‘watering.’

34. *alvaria* (so most MSS.) is probably correct; *alvus*, not *alveus*, being the term for a bee-hive, and *alvare* properly ‘a place for bee-hives,’ then a ‘hive.’ Most editors, except Ribbeck, read *alvearia*.

36. *cogit*, ‘congeals.’ *liquefacta remittit*, ‘melts and thaws.’

37-41. *neque illæ*, etc., ‘nor idly do they vie to smear with wax each slender cranny in their home and seal the doorway’s edge with pollen-bloom of flowers; storing for that same use the glue they gather, stickier than bird-lime or pitch from Phrygian Ida.’ *fuco*—(1) a ‘sea-weed’ from which a dye was extracted; (2) ‘dye’ or ‘colour,’ as Hor. Od. iii. 5. 27 *neque amissos colores Lana refert medicata fuco*; (3) ‘disguise’ or ‘pretence,’ *sine fuco et fallacis* Cic. Att. i. 1. Virgil here seems to mean the pollen, or coloured dust in the stamens of flowers: but the word occurs nowhere else in this or a similar sense. *fuco et floribus* by hendiadys for *fuco florum*. *gluton* apparently denotes the *propolis*, a reddish-brown glutinous resin, gathered by bees from the buds of wild poplar trees, etc. and employed to line the inside of the hive and all projecting parts. It clings so strongly to the legs of those who gather it, that others have to help in detaching it; so that *visco lentius*, etc. is true.

42-44. *effossis*, by the bees themselves, e.g. by ‘humble-bees.’ *fovere larem*, ‘make a snug home.’

45, 46. *tamen*, i.e. though the bees have done it already; *et*, in addition to the *propolis*. *fovens*, ‘making it warm.’

47-50. There should be no yew-trees in the neighbourhood of a hive; crabs should not be burnt near it; it should not be placed in a marshy spot, or where there is an echo.

48. **canoros**, the ashes of burnt crabs were used as a cure for certain diseases. **neu creda**, 'do not trust the marsh,' i. e. do not put the hive near it.

49, 50. **ubi concava**, etc., 'where the hollow rocks ring to the sound as it strikes them, and the echo of the voice leaps back from the shock.' **offensa imago** is not strictly accurate, as it is the voice, and not the echo, which strikes against the rock.

51, 52. **quod superest**, 'moreover;' a Lucretian formula of transition.

53-57. 'They wander on and on through glade and woodland, gathering the harvest of all bright flowers, and sipping the water's surface upon airy wing (**leves**). Hence 'tis that with some mysterious joy they cherish their young at home (**progeniem nidosque, hendiadys**); hence deftly forge their wax anew, and mould their clinging honey.'

58. **hinc**, 'hereupon.'

59, 60. The 'host' (**agmen**) and the 'dark cloud' (**obscuram nubem**) are the cluster of bees when swarming.

62. **huc**, i. e. on the tree which they are making for. **iussos**, 'which I bid you.'

63. **melisphylla**, 'balm.' **cerinthae**, perhaps a kind of 'savory.'

64. **Matris**, Cybele, whose worship was accompanied with the clash of cymbals. The language here again is most grandiloquent.

65. **ipsae**, 'unbidden,' 'of themselves.'

67. **ad pugnam** is emphatic, 'but if it be for battle they have left the hive.' Some make the apodosis begin at l. 69 (but *que* is against this); others at l. 77; others at l. 86: but it seems more likely that Virgil goes off into a parenthesis (**nam saepe**, etc.), which swells into a descriptive paragraph; and the sentence remains an anacoluthon, ll. 86 sqq. indicating what the apodosis might have been.

68. **regibus** with **incessit**, 'often when there are two kings, strife breaks out between them.' It should properly be *queens*; but the ancients mistakenly supposed the queen-bee to be a king.

69. **bello**, probably abl., 'with war,' rather than dat., 'for war.'

70-72. 'For laggards are roused by a martial note as of some braying horn, and sounds are heard that imitate the trumpet's fitful blast. **fractos** expresses the short, irregular blasts of the trumpet, as opposed to a continuous sound.'

74. 'They sharpen their stings with their beaks, and get ready their arms.' Bees do not sharpen their stings with their proboscis, but the notion may have arisen (as Sidg. suggests) from their habit of rubbing their bodies with their legs. Others, less probably, take **rostris** as dat. ('sharpen stings for beaks'), or as = *rostrorum* ('out of their beaks').

75. **praetoria**, the Roman general's tent, here 'the royal cell.'

82. **ipsi**, the two kings.

84, 85. **usque adeo**, 'right up to' the moment of defeat. 'Resolute to flinch not to the last, till a crushing victory has driven one side or other to

turn to flight.' For *obnixi*—'firm' cp. Aen. iv. 332 *obnixus curam sub corde premebat*; for the poetical use of the prolativé infinitive cp. Ecl. v. 1. *dum subegit*, the subjunctive would be the natural construction, implying the purpose of the bees; but the result is here regarded as an accomplished fact: cp. Cic. Ver. i. 6 *mansit usque ad eum finem dum indices reiecti sunt*.

86, 87. 'These outbursts of the soul, this awful riot—

'Toss up a pinch of dust, and all is quiet!' (Blackmore).

89. *prodigus*, i. e. consuming food without return—'lest he be a wasteful encumbrance.'

91-94. 'The one will flash with spots rough with gold—for there are two kinds, the choicer, distinguished in look and bright with ruddy scales; the other squalid from sloth drags his wide paunch ingloriously along. *mellörx*, for the quantity see Introd. p. 17.

96-98. 'The others are foul and ugly, like the parched traveller when he comes from the dusty road, and spits the earth from his dry throat.' *alto*, 'lying deep.' The appearance of the inferior bees is compared to that of a traveller in hot dusty weather; not to his *spiritus* (as Con. suggests). The latter detail is merely added to heighten the picture of the traveller half choked with dust.

99. 'Their bodies evenly marked with glittering drops of gold,' lit. 'flashing as to their bodies dyed with gold and symmetrical drops.' *auro et guttis*, hendiadys.

100-102. *hinc*—*ex his apibus*. *premes*, 'strain' (through wickerwork, before putting into jars). *Bacchi domitura saporem*, referring to the Roman drink called *mulsum*, a kind of mead, consisting of a mixture of wine and honey.

103. *incerta*, 'aimlessly.'

104. *frigida*, proleptic, 'leave their hives cold.'

110, 111. *furum*, objective gen., 'protector against thieves and birds.' *Mellesspontiaci*, because worshipped at Lampsacus on the Hellespont, Catull. xviii. The bees are to be invited into gardens, and therefore under the protection of Priapus, the god of fertility, whose figure, armed with a *faix maligna*, was part of the regular furniture of a garden.

115. *plantas*, 'shoots,' or 'suckers:' see G. ii. 23.

116-119. *ni iam . . . traham . . . canorem*, an irregular conditional sentence. The proper tense in both protasis and apodosis would be the *imperfect subjunctive*, to denote a present condition which is no longer possible ('were I not furling . . . I should be singing'). For the sake of vividness and variety the *present tense* is substituted in the protasis ('should I not furl'), as though the alternative were still possible. So Tibull. i. 8. 22 (quoted by Forb.) *et faceret si non acru repulsa sonent*. *Paestum*, in Lucania, famous for roses.

120-123. *intuba*, 'endive,' a garden plant, not the wild endive or succory of i. 120. The *cucumis* here described answers to the *cocomero serpentino*, longer than the common cucumber, with a crooked neck and swollen belly.

sera comantem. 'late flowering,' adverbial use of acc. of neut. adj., like *acerba sonans* G. iii. 149, *crebra perit* 500.

125. *Oebaliae arcis*, i.e. Tarentum, founded by a Laconian colony, Oebalus being a mythical king of Sparta: so *Oebulii fratres* (Castor and Pollux) Stat. Silv. iii. 2. 9, *Oebalii amores* (of Helen) ib. ii. 6. 27. *arcis*, the v.l. *altis* is read by most editors—in which case *Oebaliae* is a name of Tarentum, not elsewhere found.

127. *Corycium*, of Corycus in Cilicia, famous for gardens. Pompey transported some of the Cilician pirates into Calabria. *relioti ruris*, 'waste land.'

128, 129. *illa* with *seges*. *fertilis iuvencis*, 'fruitful for steers,' i.e. 'fruitful for ploughing.' Others take *iuvencis* abl. ('fertile with the toil of oxen'): but Virgil seems to be speaking rather of what the land *might be*, than what it *was*, *seges*, 'land.' It was suitable neither for ploughing (*iuvencis*), nor for pasture (*pecori*), nor for vineyards (*maecho*).

130-133. 'Yet here, amid the brushwood, he planted garden-stuff at intervals with white lilies round it (*edicum*), and vervain, and fine poppy seed, matching in his pride the wealth of kings; and home returning late at night loaded his table with a feast unbought.' *hie*, better as adverb than pronoun. *premens*, as in G. ii. 346. *vescum*, 'small,' 'fine,' referring to the size of the poppy's seeds. See on G. iii. 175.

134. *carpere*, perhaps better taken (with *abundare* l. 140) as historic infinitive, than as depending on *primus*.

135. *etiamnum* (a variety of *etiam nunc*: cp. *tum* and *tunc*), 'was still splitting,' i.e. before the spring had begun.

137. *tondebit* for the quantity see Introd. p. 17.

139. *apibus fetis*, 'parent-bees.'

140. *spumantia*, etc. 'strain the foaming honey from the squeezed comb.' Cp. l. 101 above.

142, 143. *in flore novo*, 'at its early bloom,' denoting the time. *matura*, sc. *poma*.

144, 145. 'Twas he too planted out in rows elms of many years, the pear-tree already hardened, and sloes with fruit upon them,' etc.—i.e. he was such a skilful gardener that he could transplant trees much later than other people. *versum*, cp. Aen. v. 119 (of a 'row' or 'bank' of oars).

147. *iniquis*, not of the right measure; here—'too small,' as elsewhere (i. 64, etc.) too large—'barred by scanty space': cp. Juv. xiv. 126 *servorum ventres modio castigat iniquo*.

150. *addidit*, 'has given'; cp. i. 129, 150, 513. *pro qua mercede*, 'to gain which recompense.' The story was that as Saturn devoured his children, Jupiter was hidden by his mother in a cave in Mount Dicte in Crete, and that the Curetes, or priests of Cybele, drowned his cries with their cymbals, while the bees fed him with honey.

153, 154. 'They only have community of offspring, with a common city for their home, and live beneath the majesty of law.' *solae*, Virgil forgets

or ignores ants, wasps, etc. *consortia*, here 'shared in common,' properly 'a partner.'

157, 158. *in* medium, with *reponunt*; 'store up their gains for common use.' *victu*, dative after *invigilant*, 'watch over the supply of food.'

159. *saepta domorum*, 'the walls of their dwellings,' = *saeptas domos*. In these constructions the partitive notion often disappears, and the neut. adj. merely expresses a quality, e.g. *strata viarum* Aen. i. 422, *exstructa regorum* Lucret. vi. 1283.

160. *lacrimam*, here of the gum which exudes from plants: so Aristot. H. A. ix. 40 φέρουσι τῶν τε διλλῶν διθέτων καὶ διὸ τῶν δένθρων τὸ δάκρυντα.

162. *suspendunt*; bees begin working from the top of the hive.

165. *sorti*, probably predicative dative, 'as their lot,' like *curae* in l. 178 below. Some take it as an archaic ablative, 'by lot,' as in Liv. xxix. 20 *sorti evenisset*, etc.

169. *fervet opus*, 'hot glows the work:' cp. Aen. i. 436, where the present passage is partly repeated.

170-175. *lentis*, 'pliant' or 'ductile.' *properant*, 'are busy forging;' so with accus. Aen. ix. 401 *properet per vulnera mortem*. *lacu*, 'a tank.' *in numerum*, 'in measured time.' For the whole description cp. Aen. viii. 449 sqq.

176-178. 'E'en so, if small we may compare with great, Cecropian bees are spurred by inborn love of gain, each in its office.' *Cecropias*, 'Athenian,' from Cecrops, the legendary founder of Athens. The epithet is a literary one, Attic honey being famous.

180. *multa nocte*, 'late at night,' when night is far advanced.

183. The *tilia* is called *pinguis* from the gluten on its leaves; the *hyacinths ferruginea* from their dark blue colour; see on G. i. 467.

184. *quies operum*, 'rest from labour.'

188. *mussant*, 'hum.' *oras*, of the 'entrances' to the hive, as above, l. 39.

190. *in noctem*, 'far into the night:' cp. Aen. vii. 8 *aspirant aurae in noctem. suus*, 'kindly' sleep; i.e. the sleep they love, their own; cp. *vere suo* l. 22.

193. *aquantur*, 'fetch water,' a military term in Caesar, Sallust, etc.

196. *tollunt*, the isolated spondee at the beginning of the line well expresses the effort of the bee in rising with the ballast. *inanis*, 'light,' 'airy.'

197-200. *ad eo* emphasizes *illum*; see on Ecl. iv. 11. *concupitu*, dative, as *victu* l. 158. *ipmae*, i.e. without the male. There are in each hive male bees, or 'drones,' whose only function is to propagate the species; one female or 'queen' bee, laying in a year from 30,000 to 40,000 eggs; and 'worker' bees, of neither sex, who make the honey and do all the work of the hive. The queen bee meets the males in the air, and not in the hive; hence the fancy expressed in l. 198, held also by Aristotle (Hist. An. v. 21) and Pliny (N. H. xi. 16).

201. **Quirites**, the distinctive title of Roman citizens.

202. **refingunt**—‘remake,’ is not found elsewhere, but is intrinsically probable. The v. l. *refigunt*, though used by Virgil (Aen. v. 360, 527), Horace (Od. i. 28. 11, Epp. i. 18. 56), and Cicero, always has the sense of ‘unfasten.’

204. **ultra**, ‘readily;’ used of anything *beyond* what would be expected, here of the unselfish devotion of the bees.

206-209. ‘Hence, though each bee is born to a narrow span of life—for a seventh summer is their last—the race abides and never dies; from age to age stands fast the fortune of their line, and grandsires’ grandsires swell the roll.’ *ipse*, the individuals, as opposed to *genus*. *exdipiat*, ‘awaits,’ receives from life. *neque plus septima*, ‘not more than a seventh,’ a common Latin idiom with *plus*, *amplius*, etc., e. g. Aen. i. 683 *noctem non amplius unam*.

210. ‘The older Romans, like the Greeks (e. g. Aeschylus), draw their notions of absolute monarchy from the Eastern nations’ (Con.). The Roman Empire has come and gone, and despotism in the West is already an anachronism; but the ‘changeless’ East still supplies us, as it did Virgil, with types of absolute power.

211. The epithet **Medus** (suggesting Persian monarchy) applied to the river Hydaspes (Djelun, a tributary of the Indus) shows vague conceptions of Eastern geography.

213, 214. **rupere**, perfect of custom or habit. *crates favorum*, ‘wicker-like cells.’ The regular holes of the combs suggested a wattled hurdle; cp. Pindar’s *μελισσῶν τργύδες νόος* (Pyth. vi. 54).

218. **obiectant**, i. e. in defence of the queen. *pex*, ‘in the midst of.’

219-224. Virgil here mentions, without approval or disapproval, the doctrine which he has rejected in G. i. 415—viz. that bees, like all creation, are sharers in and inspired by the world-spirit (*mens divina*), as afterwards expounded Aen. vi. 724 sqq. *haustus aetherios*, ‘draughts of ether,’ the world-spirit being supposed to consist of a fiery ether.

222. **terrasquæ**, see Introd. p. 17.

224. **tenues vitæ**, ‘the subtle flame of life:’ souls were supposed to be particles of the ethereal world-spirit, hence *tenues*.

225. **huc**, i. e. *ad deum*.

227. **sideris in numerum**, ‘to the position or dignity of a star;’ cp. Cic. Phil. iii. 6 *homo nullo numero* (‘of no account’), Div. in Verr. 19 *cum is tibi parentis numero fuisset (=loco parentis)*. Other renderings are (1) ‘like a star’ (*in numerum = in modum*, according to Philargyrius, an early commentator), but this is unsupported by usage: (2) ‘among the stars,’ regarding *sideris* as a noun of multitude—also unexampled.

228. **augustam**, ‘their royal home’—a piece of ironical exaggeration. So most MSS. *angustam*, found in some MSS., would perhaps be more appropriate here.

229. **relines**, ‘unseal,’ especially of opening wine-casks by taking off

the pitch that fastened them. *sparsus*, middle, 'sprinkle and rinse your mouth with a draught of water.'

230. *fove*, of washing, Aen. xii. 420 *fovit ea vulnus lymphæ*. *sequaces*, 'penetrating' smoke, i.e. that follows and works its way over the hive. So *uri sequaces* ('persecuting') G. ii. 374, *curæ sequaces* ('dogging' care) Lucr. ii. 47.

231. 'Twice do men gather the teeming produce'—i.e. honey.

232-235. *Taygete*, one of the Pleiads, put for the rest. The honey is gathered at the rising and setting of the Pleiads. The Pleiads rose about May 28, and set about Nov. 9. *sidus Piscis aquosi*, 'the watery Fish,' i.e. the sign of the zodiac called by that name. As a matter of fact the sun did not enter the sign of the Fish till February, so that it is not strictly accurate to say that the Pleiads (which set in November) 'fled before the Fish.' But *sidus Piscis* is here used generally for 'winter.' *honestum*, 'comely.' *Oceani amnes*, Homer's *Ὀκεανοῦ ποατ*. *tristior*, the Pleiad sinks sadly, as loth to go.

237. *morsibus*, improperly for the stings: but Virgil is vague as to the bees' offensive weapon, cp. l. 74 above. *cæcæ*, 'unseen.'

238. *in vulneræ*, local, 'in the wound,' rather than 'as they deal the wound.'

239 foll. If you are so considerate as not to take the honey, you need not hesitate to cut away the empty combs, and clean out the hive, which is liable to be infested with all sorts of insects. *parcoes futuro*, 'deal gently with their future' (Con.).

241. *suffire*, 'fumigate.'

242-244. 'For often the comb has been gnawed unknown by newts, and crowded beds of light-shunning beetles, and drones that sit idly at another's board.' The elaborate phrase *lacifugis congesta cubilia blattæ* is substituted for the simple *blattæ immunis*, properly of a citizen who does not take his due share in the burdens of the state.

245. 'Fierce hornets meet in fight their unequal foe.' *armis*, dative, as is shown by Aen. x. 796, xi. 815, where the phrase *se immiscuit armis* recurs. Others make it abl. 'with stronger force': but *impar* suggests weakness or inferiority.

246. *invise Minervæ*, referring to the legend of Arachne, who challenged Minerva to a contest in weaving, and was changed into a spider.

248, 249. *sarcire*, inf. of purpose, as G. iii. 46, where see note.

250. *foros*, 'cells;' properly the 'gangways' of a ship, then of the rows of seats in a theatre. The bees' cells are perhaps here called *fori* because of some fancied resemblance between 'rows' of seats in a theatre and the 'rows' of cells in a hive. *floribus horrea texent*, 'weave their granaries with flowers,' i.e. fill up the crevices with pollen of flowers, as described l. 39 above.

255. *luce parentum*, 'bereft of light,' i.e. of life, a Lucretian phrase.

257. *pedibus conexae*, 'with feet linked together:' cp. *pedibus per mutua nexis* Aen. vii. 66 (of a swarm of bees).

259. *contracto frigore*, 'with cramp and cold:' lit. cramped or pinched-up cold—the appearance or affection being transferred to that which causes it.

260. 'Then deeper hums are heard, and long-drawn buzzing.'

261. *quondam*, 'at times.'

262. *sollicitum*, 'restless.' *stridit*, the older form of the verb.

263. *rapidus*, 'scorching,' 'violent;' see on Ecl. ii. 10.

265. *ultra*, not only giving them honey, but 'even' exhorting them to eat it: see on l. 204 above.

267. *tunsum*, a poetical artificiality for *tunsae*. *gallae*, 'gall-nut,' an excrescence on flowers.

268, 269. *defructa*, 'must' boiled down to make it stronger, hence said to be 'thickened (*pinguis*) with hot fire.' *psithia . . . raoemos*, 'raisin clusters from the psithian vine,' i. e. raisin-wine of the psithian kind. *psithia*, an unknown sort of vine, mentioned also G. ii. 93.

270. *Oeropium*, 'Athenian' (see on l. 177), a literary epithet. *centaurea*, 'centaury,' a bitter herb.

271. *amello*, the 'aster.'

273. *caespite*, here apparently in the rare sense of 'a root.'

274, 275. *ipse*, the centre of the flower, as opposed to the petals (*folia*). *violae*, etc. 'there is a purple tinge beneath deep violet hue.'

276. *torquibus*, 'with festoons twined from it' (the aster).

277, 278. *tonsis*, 'grazed.' *Mella*, a river not far from Mantua, that falls into the Po.

281, 282. *defocerit* of a completed, *habebit* of a continuing, state.

283. *Arcadii magistri*, 'the Arcadian sage,' i. c. Aristacus, son of Apollo and the nymph Cyrene, a celebrated shepherd and inventor of agricultural arts, hence called *magister* (teacher). He was worshipped in Arcadia, and in other parts of Greece, as a divinity. Cp. l. 317 below.

285. *insinoerut*, 'corrupted.' *Sincerus* of what is 'sound,' 'healthy,' or 'clean,' Ov. Met. i. 190 *immedicabile vulnus Ense recidendum ne pars sincera trahatur*; Hor. Sat. i. 3. 56 *Sincerum cupimus vas incrustare*. This strange notion of generating bees probably arose from their having chosen the dry skeleton of some beast (as hollow trees, G. ii. 453) for hiving. Cp. Samson's riddle about the swarm of bees in the lion's carcase (Judges xiv. 12-18); and the story related by Herodotus (v. 114) about the head of Onesilus, in which a swarm of bees settled and made honey. *altius*, 'far back,' 'from the first.'

287-293. There is manifest redundancy in this description of the Delta of the Nile; yet all MSS. have all the lines, though with considerable variety of order. Possibly some of them were alternate lines, not all intended to stand in one text. Or some may have been retained from a longer passage about Egypt and Cornelius Gallus—who is said by Servius

and the pseudo-Donatus to have been the hero of the second half of this book as originally written. See Introd. to this book.

287. **Pellaed**, because conquered by Alexander of Macedon (of which Pella was the capital).

290. **Peridis**, used vaguely for the countries east of Egypt; cp. *Medus Hydaspe* l. 212. *urget*, 'presses,' 'confines.'

291-293. **amnis** is subject of *discurrit* and *fecundat*. **coloratis Indis**, must = the Ethiopians—a loose use of the term.

294. *iacit*, 'places' its hopes.

295, 296. **ipso in usus**, 'for this very purpose.' **imbrice**, 'tiling': properly a semicylindrical gutter tile (*imber*), used to cover the lateral junctions of the flat tiles (*tegulae*).

297, 298. 'Add four windows, with slanting light, facing the four winds of heaven.' *a ventis*, 'on the side of,' like *a tergo*, etc. *obliqua lues*, so as not to admit too much light; but how this is done is not explained.

302. 'His battered flesh is mashed through the unbroken hide.' No blood was to be drawn; but Virgil forgets this below, l. 542.

306. **rubent**, subjunctive, as usual, after *antequam*, where *forethought* is implied: cp. Cic. de Or. i. 57 *tragoedi cotidie, antequam pronuntient, vocem cubantes sensim excitant*.

309-311. 'And creatures marvellous to behold, first without feet, soon girted also with whistling wings, crowd together, and assay more and more boldly the unsubstantial air.' **modis miris** qualifies **visenda**, 'noteworthy (lit. to be marked) in strange fashion.' **pedum**, gen. of want, extended in poetry to many adjectives, e. g. *pauper*, *vacuus*, *solutus*, etc.

313. **erupere**, perfect denoting custom. **pulsante**, 'propelling.'

315. **extudit**, 'worked out.'

316. 'Whence did this new experience among mankind take its rise?'

317 foll. The source of this story is unknown; but probably Virgil followed some Alexandrian writer. For Aristaeus see on l. 283. His mother, the nymph Cyrene, was daughter of the river-god Peneus. The Peneus flows through the vale of Tempe in Thessaly.

319. **extremi caput amnis**, 'the source whence the river takes its rise,' i. e. the river Peneus.

333. **Thymbraeus**, from Thymbra in the Troad, where there was a celebrated temple of Apollo.

325. **caelum sperare**, 'hope for heaven,' i. e. for deification.

326. **hunc . . . honorem**, 'this crowning glory of mine earthly life,' i. e. his success in agriculture.

328. **te matre**, 'for all that I am thy son,' i. e. his mother's divine power has not assisted him.

329. **felices**, 'fruitful,' see on Ecl. v. 37.

331. **molire**, 'wield,' see on G. i. 329.

333. **thalamo sub**, 'within the chamber of the deep river;' *sub*, under the roof.

334, 335. *Milesia*, see on G. iii. 306. *natura*, a 'rich' or 'deep' colour.

336. *Drymoquā*, see Introd. p. 17.

337. 'With bright locks streaming o'er their fair white necks.' For the construction see on Ecl. i. 55.

338. Probably a copyist's insertion from Aen. v. 826: omitted by the best MSS.

343. *Ephyre atque*, for the hiatus see Introd. p. 18.

344. *tandem positis sagittis*, 'her arrows at length laid by,' i.e. Arethusa, who was a huntress, had returned from the chase, and joined her fellow-nymphs beneath the river.

345. *curam*, not Vulcan's stratagem to catch his unfaithful wife (Hom. Od. viii. 266 sqq.), which was successful; but his previous anxiety, which was fruitless.

347. *a Chao*, from the time of chaos.

348. *fusis*, ablat. of instr., 'carrying down with the spindle.'

353. *nea frusta*, 'not without reason.'

354-356. 'See! Aristaenus' self, thy chiefest care, stands sadly weeping by thy father Penates' stream, crying out on thee by name for thy cruelty.' *tili*, dat. ethicus. *Penel*, dissyllable by synecdoche. *genitaria*, see on l. 317 above.

357. *move*, 'strange.' *parvum meatum*, like *auxiliis curava* l. 371, are examples of the accusative after passive participles in imitation of the Greek. See on Ecl. i. 55.

361. 'All round him, arched into mountain shape, stood the wave.' Virgil translates Hom. Od. xi. 243, 4 *πλησίπερ δέ πά την υπερτινή οὐρὴν Εὔρυατιν*.

368. What he sees is the *swerves* of the various rivers.

367. *diversa loca*, 'each in his own place,' lit. 'separate in respect of their places.'

370. *sonans sonans*, 'with its rocky roar,' adverbial use of adj., like *terris sonoribus* G. i. 163, *gravis sonoribus* ii. 377, *sanguis flatus* iii. 28.

371. 'With two gilded horns on his bull's brow.' River-gods were always represented with the head of a bull, either as a sign of strength, or to denote their bifurcating streams. The idea of the 'gilded horns' was no doubt suggested by the custom of gilding the horns of oxen for sacrifice: but there may be a further reference to the particles of gold supposed to be found in the river Po.

373. *purpureum*, the 'dark-blue' sea. Homer's *αιαντοπίσσων* or *πορφύρων*, violet-blue; the Po is now a less rapid stream, perhaps on account of the elevation of its bed.

374-377. *pendentia pannice testa*, 'a hanging roof of stone'—hanging in respect of the stone which comprises it: cp. Aen. iii. 442. *frons sonoribus* ... *terris sonans*, 'tolling roar,' a sort of conventional epithet. *mantibus*, 'on the banks.' *mantibus villo*, 'nuptkins of shaven wool.'

378. *repant*, 'keep filling' (over and over as they were emptied); see on G. iii. 347.

379. **Panchaeis**, 'Arabian,' from *Panchaea*, a fabulous island near Arabia. *adolescunt*, 'blaze' (in this sense *ἀναγέλλει*). Virgil seems to use it as = *adolentur*, 'are kindled,' for which sense cp. Aen. i. 704 *flammis adolere Penates*.

380. **Maconii**, 'Lydian,' Maconia being the old name of Lydia.

385. 'Thrice leaped the flame to roof-tree and shone back' (Blackmore). *subiecta*, i. e. from below. Wine was poured on the altar at the close of a sacrifice, partly to quench the flame, partly to create a sudden blaze, which was auspicious (Ecl. viii. 106).

387. **Carpathio**, the 'Carpethian' sea, i. e. the sea between Rhodes and Crete, from Carpathus, an island there.

388, 389. *caeruleus*, 'sea-coloured:' the gods of the sea were represented as of a bluish-green colour. So *mater caerulea* (of Thetis) Hor. Epod. 13. 16. The *pisces* are the same as the *bipedum equorum*, i. e. mythic sea-horses, whose hind quarters merged into a fish's tail. *metitur*, 'traverses,' lit. 'measures,' Homer's *δια μερφαστές*. 'Courses over the mighty deep with his fishes, even with his yoked chariot of two-footed steeds.'

390, 391. **Emathia**, i. e. Macedonia, of which it is a part. **Pallene**, one of the peninsulas of Chalcidice in Macedonia. Proteus in Homer inhabits the island of Pharos close to Egypt: his connection with Macedonia is a later legend.

393. *sint*, etc., the subjunctions denote a *class*, 'everything that is.' *mox* with *ventura*. *trahantur*, 'are drawing nigh.'

395. *turpes*, 'unsightly.'

397. *eventus secundet*, 'prosper the issue.'

400. *circum haec*, 'against these barriers his craft will at last break and come to nought.' *inanes*, proleptic with *frangentur*.

403. *secreta*, 'the old man's retreat.'

407. *horridus*, 'bristling.' *atra*, 'deadly.'

410. *temues*, 'fleeting:' a fixed epithet, like Homer's *ὕπερων*.

418. *habilis*, 'supple.'

420. Repeated Aen. i. 161. *sinus reductos*, 'secluded inlets.'

421. *depressis*, 'storm-caught.' *olim*, 'at times;' cp. Hor. Sat. i. 1. 25 *ut pueris olim dant crustula blandi Doctores* and the use of *quondam* Aen. ii. 367.

424. *nebulis obscura*, 'hidden in a mist.' *resistit*, 'stands waiting.' Con. suggests that the word may here have the special meaning 'stands off,' 'retires.'

426. *rapidus*, 'violent,' 'scorching:' see on Ecl. ii. 10. **Sirius**, it is the season of the dog-star, when the sun is hottest.

427, 428. *hauserat*, 'had consumed,' i. e. completed half his course in heaven. The idea is that of swift motion seizing upon and absorbing space: cp. *carpere iter*, *campum corripere*, etc. *ad limum* with *tepefacta coquabant*, 'the rays had warmed and were baking to the very mud the hollow streams with their parched channels.'

431. *rorem amarum*, 'salt spray,' lit. 'dew.'

432. *sonno*, prob. dative, 'for sleep.' *etivernae*, 'here and there.'

433. *olim*, 'at times,' see above l. 421.

437. *enīus*, i. e. Proteus; 'as soon as Aristaeus found a chance of (touching) him.' *quoniam* (*quoniam-iam*), here in its older and temporal sense, as frequently in Plautus, e. g. *Trin.* i. 2. 75, 112: cp. the double use of *quoniam*.

441. *miracula rerum*, 'all strange shapes on earth.'

445. *nam*, like *γάρ* (e. g. *Il.* i. 123 'Ἀρείδης . . . νέος γάρ τοι δίστοις: γάρας περιθύμοις Αχαιοῖς'), introduces a question. In classical Latin it is generally subjoined to the interrogative, *quisnam*, *quidnam*, etc.

447. *neque . . . quidquam*, 'nor can you deceive me in aught.' Other renderings are (1) 'nor can aught escape you,' which is tempting; but the harshness of having to supply *fallere* with a different subject after *velle* would be extremely great; (2) 'nor can one deceive you in anything.' This is open to the same objection as (1), and is a less natural rendering.

449. *lassis*, 'my weary state'; cp. *fessis rebus* *Aen.* iii. 145. The v. *l. lapsis* has much less MS. authority. *quasitum*, *supine*.

450, 451. *vi multa* can hardly refer to the external compulsion, but must denote the vehemence of Proteus' look. 'The seer in answer vehement at length Rolled on him eyeballs glaring with grey light' (Kenn.). *glaueo*, 'bluish-grey,' because Proteus was a sea-god: see on l. 388 above.

452. *fatis*, probably dative, 'to reveal the fates,' rather than modal ablative.

453. *nullius*, for the quantity see Introd. pp. 16, 17.

454-456. 'Great is the crime for which you are atoning; 'tis Orpheus, wretched for no fault of his own, that is calling forth, should fate permit, this punishment of yours, and raging grievously for his ravished bride.' *hancquaquam ob meritum*, best taken with *miserabilis*. Other renderings are (1) to refer the words to Aristaeus, 'penalties undeserved by thee.' But it seems impossible to reconcile this with *magna luis commissa* in the preceding line; (2) to translate (with Serv.), 'penalties less than you deserve,' 'in nowise for your deserts.' This makes good sense, but the expression would then be strained and ambiguous in the last degree. *xi fata resistant* implies a suppressed apodosis, e. g. *ratas futuras*.

457-459. *dum fugeret*, 'while striving to flee;' the subj. is due to the purpose implied: cp. *Aen.* i. 5 *multa . . . bello passus, dum condiret urbem*. *per*, 'along' the stream. *moritura*, 'doomed' (to die). *servantem* implies the idea of keeping close to, 'haunting.'

460. *aequalis*, 'of her mates.'

461-463. For the hiatus after *Rhodopeinē* and *Getae* see Introd. pp. 17, 18. *Pangaenus*, mountain in Macedonia. *Rhesi tellus*, i. e. Thrace. *Getae*, tribe in the north-east of Thrace. *Actias Orithyia*, 'Attic Orithyia,' daughter of Erechtheus, king of Athens, who was carried off to Thrace by the North Wind. *Acte* ('coast') was an old name for Attica.

472. *simulaora luco carentum*, from Lucre. iv. 35.

475-477. From Od. xi. 38 sqq.; repeated Aen. vi. 306-308:
'There lords and dames advanced in solemn train,
And stately heroes quit of life's campaign,
With lads and girls to loss of wedlock doomed,
And youths before their parents' eyes entombed' (Blackmore).

magnanimum, old form of the gen. in *-num*, superseded by the later form in *-rum*. It is not uncommon in Virgil with substantives, e. g. *deum*, *virum*, *divum*, etc.; but very rare with adjectives.

480. *interfusa*, 'streaming between'—i. e. among them as it wound round and round.

481, 482. *Leti* with *domus* as well as *Tartara*, 'the very home and central deeps of Death.' *caeruleos . . . angues*, 'their hair entwined with livid snakes:' for the constr. see on Ecl. i. 55.

484. *rota orbis*, 'circle of the wheel.' Both words mean 'wheel' or 'circle:' and the expression is an intelligible variety from the more usual *orbis rotac. vento*, instr. abl. The wind falls charmed by the song, and ceases to drive on the wheel. Cp. Ecl. ii. 26 *cum placidum ventis staret mare* (where see note).

491. *animi*, 'in heart;' see on G. iii. 289.

496. *natantia*, 'swimming,' here applied to the dim, failing sight of a dying person.

500-502. *fugit divorta*, 'fled away.' *umbras*, not Eurydice's shade (as Aen. iv. 571), but the 'darkness,' at which Orphens vainly clutches. *praeterea*, 'hereafter.' *portitor*, Charon.

504. *fuerat*, past deliberative, 'what was he to do?'

500. *haec evolvisse*, 'unfolded this tale.'

517, 518. *Tanais*, the Don, a river of Russia. *Whipais*, see on G. iii. 382.

520. *Cicones*, a Thracian tribe. *quo munere*, 'by this service of his,' i. e. his constancy to the memory of Eurydice.

524. *Oeagrius*, Oeager was king of Thrace and father of Orpheus, whence the epithet is specially appropriate.

527. *toto flumine*, local abl. 'all along the stream.'

520. *synmantem*, etc., 'wreathed the foaming wave beneath the eddy,' i. e. the eddy made by his leap into the water. The 'foaming wave' denotes the water disturbed by the body shooting along underneath.

530. *at non*, Cyrene did not leave him so hurriedly. *ultra*, without waiting to be appealed to, 'straightway:' see on l. 204 above.

535. *pacem*, 'pardon.' *faciles*, 'gracious.'

540. *intacta*, that has never felt the yoke.

543. *ipsa*, as opposed to the blood.

547. The meaning appears to be that after revisiting the grove, and finding the bees, he will know that Eurydice is appeased, and will *then* sacrifice a calf to her as a thank-offering.

549. *excitat*, 'builds.'

550. *stridere*, the older form of the verb: cp. l. 262 above.

558. *uvam demittere*, 'lower their cluster,' of the swarm of bees; a metaphor suggested by Ilom. II. ii. 89 *Βορυθόν δὲ μέτορραι*.

560. *dum fulminat*, etc., this refers to Augustus' triumphant progress through the East in 31 B. C. after the battle of Actium.

562. *viamque*, etc., 'pursues the path to heaven,' i. e. to immortality. *Olympos*, poetical use of dative instead of prep. and case, like *in caelo clamor*, etc.

564. *Parthenope*, Naples, so called from one of the Sirens, who was said to have been buried there.

565, 566. These two lines refer to the Eclogues, the last being almost a repetition of Ecl. i. 1. *carmina . . . pastorum*, 'sported with the shepherd's muse.'

AENEID.

NOTES TO BOOK I.

THE main purpose of the Aeneid is to celebrate the growth under Providence of the Roman Empire and Roman civilisation: the mission of its hero, Aeneas, being to carry on a contest in Italy, crushing the resistance of its warlike tribes, giving them customs and building them cities (Aen. i. 7, 33, 263, 264, v. 730). Books I—VI contain the preparation for this achievement: II III V being episodes, while I and IV are, as it were, the opening act of the drama, in which Aeneas, the future lawgiver of Italy, is brought into contact with Dido, the queen and founder of Carthage, thus foreshadowing in legendary form the great crisis of the Punic Wars. Book I introduces the subject and the hero, and the supernatural machinery by which, as in Homer, the action of the epic is to be worked out. The wrath of Juno against Aeneas, like the wrath of Poseidon against Odysseus, brings about the storm which drives Aeneas to Carthage. The friendship of Venus for her son is pitted against the hostility of Juno. In a conference with Jupiter she extracts from him a prediction of the great destinies of Rome; and then sets herself to counteract Juno's designs. Aeneas, landing at Carthage, is received by Dido with hospitality like that of Alcinous (Od. vii), and blandishments like those of Calypso: the various details being for the most part suggested by, but happily varied from, Homer. The book closes with the commencement of Dido's fatal passion, and her request that Aeneas will tell the story of the fall of Troy and his own subsequent adventures.

The four lines [*Ille ego . . . Martis*] are written by a later hand on the margin of one of the later MSS., and seem to have been known to Servius, who cites a story of their having been struck out by Virgil's literary executors. They are not in themselves unworthy of Virgil; and a short prologue, expressive of transition to a fresh subject, would be analogous to his practice in the Georgics (e. g. at the beginning of G. I II IV). But their absence from all MSS. of importance, and the testimony of antiquity to the words *Arma virumque* as the opening of the Aeneid (see below on l. 1), make the case against them very strong. Forbiger, Wagner, and other editors, however, have accepted them, and they have evidently suggested

the opening lines of Spenser's 'Faerie Queene,' and Milton's 'Paradise Regained.'

1. **Arma virumque.** Quoted as the opening words, representative of the whole poem, by Ovid, Trist. ii. 533 *Et tamen ille, tuae felix Aeneidos auctor, Contulit in Tyrios arma virumque toros*; Martial viii. 56. 19 *Protinus Italiam concepit et arma virumque, Qui modo vix culicem fleverat ore rudi*; and Persius i. 96 *Arma virum, nonne hoc spumosum et cortice pingui?* Cp. also Mart. xiv. 185. 2; Anson, Epigr. 137.

2. **fato, abl. instr. with profugus,** 'a wanderer by fate's decree.' *Laviniaque* has the best MS. authority, and is supported by the imitation of Prop. iii. 26. 64 *iactaque Lavinis moenia litoribus. Laviniaque*, the other reading (to be scanned like *quin protinus omnia* in vi. 33), would be a harsh instance of synizesis at the very commencement of the poem.

3. **ille.** For this pleonastic use of the pronoun, resuming the subject of the sentence, cp. iii. 490 *sic oculos, sic illi manus, sic ora ferebat*; Hor. Od. i. 9. 16 *nec dulces amores Sperne puer, neque tu choreas*; and 8 γε in Hom. Od. ii. 327 *ἡ τινας ἐκ Πύλων ἀφει διμόρτηρας ημαδίστρος, | η δέ γε καὶ Σπάρτην*.

5. **dum conderet,** 'while striving to found.' The subj. mood introduces the idea of purpose, and suggests the long struggle to found a city; cp. ii. 136 *delitui, dum vela darent.*

6, 7. **altae moenia Romae** calls attention at the outset to the main purpose of the poem (above, Introd. to this book); **genus Latinum Albanique patres** being the preliminary stages of the growth of Rome. *patres*, 'the nobles of Alba.' The Albans were a patrician body, and the plebs only came into existence afterwards.

8. **quo numine Iaeso,** 'for godhead how disdained.' It has been already stated (l. 4) *what god* was outraged: and *quo* is best taken as virtually adverbial, according to a common tendency in Latin to throw an adverbial notion into adjectival form. The most familiar example of this is the use of *primus, secundus*, etc.: see also below l. 181 *Anthea si quem Iactatum vento videat*, 'see Anthens anywhere'; and cp. Cic. Rep. i. 36 *a Iove incipiendum putat. Quo Iove?* ('why from Jupiter?').

9, 10. **volvere, adire,** the freer poetical use of infinitive in Latin, analogous to Greek usage; cp. G. iii. 46 *ardentes accingar dicere pugnas*; Hor. Od. i. 2. 7 *Omne cum Proteus pecus egit altos Visere montes.* For *volvere* = 'roll along,' and so 'undergo,' 'pass through,' etc., cp. G. ii. 295 *multa virum volvens durando saecula vincit.*

13. **longe** is parallel to *Italiam contra Tiberinaque ostia*; 'far away, facing Italy and Tiber's mouth.'

17, 18. **hoc regnum . . . tenditque fovetque,** 'here to fix the empire of the nations . . . was even then her cherished purpose:' the infinitive clause *hoc . . . esse* being the object of the verbal notion here expressed by two verbs. *iam tum* = 'even in those early days.'

19, 20. *sed enim* = δλλδ γέρ, 'however;' cp. vi. 28 *magnum reginae sed enim miseratus amorem.* *duo* (imperf.), 'was springing:' the design of fate was then going on. *olim*, 'in time to come,' as below l. 203 *forsan et haec olim meminisse iuvabit*; cp. l. 288, x. 12, etc.

21, 22. *late regem* = *late regnante*, ep. Hor. Od. iii. 17. 9 *late tyrannus* (εὐπυρπελον). *excido* is probably connected with *excindo*. If with *excido*, it must be scanned as a trisyllable by synesis, as *conubio* below l. 73. It is dative, as *venire auxilio*, etc. *Libya* is gen. after *excido*. *volvere*, of the revolutions of destiny; 'even so the Parcae roll the years,' i.e. bring them round in rotation: cp. *volvit vices* iii. 376.

24. *prima*, 'of old.' The explanation 'in the front rank' is not so good.

26, 27. *alta mente*, 'deep in her heart.' *spretae iniuria formae*, 'the insult to her beauty scorned' (genitivus objecti). The expression explains *iudicium Paridis*; *que*, as often, introducing not a new idea, but a modification or explanation of a former idea.

28. *genus invisum*, 'the hated race,' i.e. the Trojans, whose ancestor Dardanus was a son of Jupiter by Electra.

29, 30. *supor*, adverb = *insuper*. *reliquias*, the original form, with the naturally short first syllable lengthened to meet the requirements of hexameter metre: *reliquiae* (as *religio*) being the regular Plautine scansion (e.g. Curc. ii. 3. 42, Most. i. 1. 78, Men. i. 2. 33) of the subst., as *relicios* (later *relicus*) of the adjective. *Reliquiae* is the invariable form on inscriptions till the last century of the Republic, when *reliquiae* begins to appear; this form, like *religio*, arising after metrical necessity had lengthened the first syllable. See Corssen, *Aussprache*, ii. p. 466 (second edition); Munro on Lucretius, Introd. to Notes I. *Danaum, Achilli*, subjective genitives; 'remnant left by the Greeks,' etc. The form *Achilli* is contracted from *Achillēi*, genit. of *Achilleus* ('Αχιλλεύς), declined as a Latin subst. in -us: cp. *Ulixī* (Ecl. viii. 70, Aen. ii. 7) with *Ulixēi* (Hor. Epod. 17. 13), from *Ulixtus*.

33. The main purpose of the poem is again indicated,—to show all that went to building up the Roman race.

35. *ruerant*, 'were scattering,' 'driving before them:' *ruere* is used of various kinds of violent movement: e.g. G. i. 105 *cumulosque ruit male pinguis harenæ* ('levels,' 'throws down'); G. ii. 308 *ruit atram ad caelum . . . nubem*, of fire ('throws up'): so in legal phrase *ruta caesa* = minerals (things dug up) and timber.

37. *Meno desistere*, 'I to desist, thus baffled, from my purpose!' Infinitive in exclamations of surprise and indignation, analogous to the accusativus exclamantis (*me miserum!*), which is sometimes explained as the object to a verb understood; see Roby, Lat. Gr. ii. §§ 1128, 1358. Both, however, are more or less colloquial usages, conveying a distinct meaning without definite grammatical construction: and are most frequent in the comic poets and in Cicero's letters. The interrogative particle *ne* intro-

duces a further element of incredulity or improbability into the exclamation: cp. Ter. And. i. 5. 10 (245) *Adeone hominem esse inveneruntum?* Eun. ii. 1. 19 (225) *Adeone homines immularier ex amore?* Cic. Div. ii. 13 *Huncine hominem delectatum esse nugis?*

39. *quippe*, etc. 'Doubtless I am forbidden by destiny,' ironical. *Pallasmo*, etc. 'could Pallas burn the Argive fleet, . . . and must *I* straggle all these years in vain?'

41. *furias*, the 'madness' or 'infatuation' which made Ajax insult Poseidon (*μέτ' ἀλεθην* Hom. Od. iv. 503). *Oili* (Med.), gen. of *Oileus*, like *Achilli* (above l. 30): it is a patronymic gen. — 'son of Oileus;' cp. 'ΟΙΛῆος ταῦτα Αἰας. *Oilei* (Rom.) is adopted by Con.

44, 45. Homer (Od. iv. 503 sqq.) makes Poseidon cleave with his trident the Gyraean rock, on which Ajax had taken refuge; one part of it falling into the sea and bearing down with it Ajax, who is *ἐχθρόνερος Ἀθηναῖον*. In Virgil's account Ajax is pierced by Pallas with a thunderbolt, the only reminiscence of Homeric detail being the 'sharp rock' on which he is fixed, which reflects vaguely Homer's description of the rock bearing Ajax down.

46. *incedo* expresses the majesty of Juno's walk.

40. *praeterea*, 'henceforth,' cp. G. iv. 502. *imponet* is the reading of the best MSS. There is not much authority for *imponit*, though it is adopted by Con. *honorem*, of an offering or sacrifice, as often in Virgil: cp. Georg. iii. 486 *saepe in honore deum*, etc. The change from *praet.* to *fut.* need cause no difficulty, 'does any one hereafter worship Juno? will any place offerings on her altar?'

51. 'The home of storm-clouds, the teeming birthplace of raging blasts.' *Austris*, as other names of winds, is used loosely; cp. v. 2. In Homer (Od. x. 19 sqq.) the winds are not pictured as struggling: and Virgil's *luctantes venti* is probably suggested by Lucretius' (vi. 189-203) comparison of masses of cloud to great caverns in which the winds are pent and struggling; the application of the idea being different, as often. Virgil's imitation of Homer is frequently modified by later Greek or Roman poetry; see Con. on ll. 53-55.

55-59. 'In wrath they chafe around the bars, while the mountain sounds with smothered din; on high sits Aeolus, sceptre in hand, and calms their spirit and abates their wrath: else surely were they whirling along in wild career and sweeping through the air both sea and earth and the depths of heaven itself.' *oelsa arce*: the speculations (see Con.) as to the exact idea of this *arx*,—whether, e. g. it is an eminence within the cave or a fortress outside—attempt to dissect too closely the language of poetry and metaphor. The picture is that of the struggling winds and Aeolus controlling them from above. *ni faciat . . . ferant*. In prose the proper tenses would be *ni faceret . . . ferrent*, to express a supposition which is no longer possible. The present tense implies that the question is still open, and is used in poetry to give greater vividness; cp. vi. 292 *et ni docta comes . . . admoneat volitare cava sub imagine formae, Irruat*, etc.

62, 63. *qui sciret*, subj. expressing purpose or design. *Is habenas*, or *ventos*, the object of *premere*? if the former, which seems best, *premere habenas* = 'to tighten the reins,' as opposed to *laxas dare*; cp. xi. 600: if the latter, *premere ventos* = 'to check,' 'control.' *laxas dare* almost = *laxare*, as 'to let loose' nearly = 'loosen'; cp. ix. 323 *haec ego vasta dabo*, = *vastabo*. Similar periphrastic expressions are common in Plautus and Terence, and seem to anticipate, in the spoken language of classical times, the tendency to analysis, which afterwards, in the provincial dialects of the Empire, must have developed an extensive use of auxiliary verbs. Cp. *inventum dabo* Ter. And. iv. 1. 59 (684), *sollertem dabo* Eun. iii. 2. 25 (478). *Dare* is often used in Lucretius and Virgil as almost akin to *fecere* = 'make,' 'cause,' 'impart,' etc.; cp. *placataque venti Dant maria* iii. 70; *finem dedit ore loquendi* vi. 76; *darent late cladem magnasque ruinas* Lucr. v. 348.

66. *dedit*, 'has granted,' a frequent use in poetry with infin., like δέσεις δέγεις Il. i. 348, λέιψε φορφύρα ib. 107. Prose usage would require part. in -*dis*, or ut with subj. Cp. illi. 77 *immotamque coli dedit*; Hor. A. P. 323 *Graii dedit ore rotundo Musa loqui*. Cp. also Hor. Od. i. 26. 2 *tradam portare*; Aen. v. 262 *dona habere viro*.

69. *incute*, 'lash the winds into fury,' lit. strike fury into them: so Ennius, *dictis Romanis incutit iram*.

73. *conūbiō* is triayllable by synizesis, as in iv. 168; it is in *nūbēre* and *conūbia* iii. 319, iv. 213. Munro, however, on Lucr. iii. 776 *Denuo que conūbia ad Veneris*, argues in favour of *conūbīo*, referring to *innibūs*, *pronibā*, and examples from later poets, as Sid. Apoll., Prudentius, Claudio, etc. Possibly it was a moot point with these writers themselves. *propriam dicabo*, 'make her thine for ever,' see Ecl. vii. 31 *si proprium hoc fuerit*.

76-80. *Tuus*, etc., 'Thy task it is, O queen, to search out thy will; I may but do thy bidding. 'Tis thou that makest this poor kingdom mine, this sceptre and the favour of Jove: thou grantest me to sit at heavenly feasts, and makest me lord of the storm-cloud and the tempest.' *quodcumque* *hō regnī* (lit. 'whatever kind of kingdom this is') is depreciatory; so Lucr. ii. 16 *hoc aevi quodcumque*. *condilas*, used properly of persons only, is here extended to *regnū* and *sceptra* as well as *Jovem*.

81. *conversa ouspide*, 'with spear turned towards it.'

82. *in latu* defines the part struck—'smote on its side.' *velut agmine facto*, i.e. 'with one accord,' or 'all together'; cp. Juv. x. 218 *circum-sili agmine facto Morborum omne genus*.

84, 85. *Incluere*, 'they settle upon the sea;' the perfect tense, as in *intonuere* below, expresses the instantaneous character of the action. *ruunt*, 'upheave; ' see on l. 35.

86. Cp. Hom. Od. v. 293 σὺν δὲ νεφέσσι κάλυψε Γαῖαν δμοῦ καὶ πόντον· δράπει δὲ οὐρανίδες νύξ.

92. *solvuntur*, all MSS. and editions: Ribbeck *solventur*. But in the

Augustan age the feeling against *vu* and *quu* was subsiding, and literary usage was beginning to accept such orthography, though still avoiding it as a rule.

93, 94. *duplices* = 'ambas,' cp. vii. 140. *refert* = 'utters,' from its sense of 'relate,' 'recount.'

96. *oppetere*, sc. *mortem*, 'to die;' cp. *obire*.

97. *mene* with *insin.*, see note to l. 37. *Tydius*, Diomedes, from whom Venus rescues Aeneas, IHom. Il. v. 239 sqq.

98. *manu*, i. e. *meam*, Greek *τήνθε*: cp. ii. 292 *si Pergama dextra* *Defendi possent, etiam hac defensa fuissent.*

99. *iact*, historic present. 'Where Hector fell beneath Achilles' spear, and tall Sarpedon died, where Simois in his watery grasp (*correpta sub undis*) rolled many a shield and many a helm, and many a gallant corpse.' For the present tense cp. ii. 274 *quantum mutatus ab illo Hectore, qui redit exuvias induitus Achilli*. According to Homer Sarpedon's body was conveyed to Lycia; so it is best to avoid the difficulty by translating *iact* as equivalent to a perfect.

102. *iactanti*, i. e. *vociferanti*, cp. ii. 768 *voces iactare*. It is an ethical dative, like *est urbe egressis tumulus* ii. 713.

104. *avertit*, 'swings round,' intrans.: cp. 402 *avertens rosea cervice* *refulsi*.

105. *cumulo*, descriptive abl., 'in a heap.' 'A towering breaker mountains high' (Storr).

107. *harenis*, instrumental abl., lit. 'raves with the sand.'

109, 110. It is not probable that any particular rocks are referred to; *arae* was a common term for hidden reefs among the Italians. 'Rocks which, as they stand in the midst of the waves, the Italians call Altars, a huge ridge on the surface of the sea.'

111. *syrtes*, better than *Syrtes*; it is then general, 'on to the shoals and quicksands.'

114. *ipsius*, i. e. *Aeneae*. *ingens a vertice pontus*, 'a huge sea from above,' *μέγα κῦμα κατ' ἀκρης Δεινὸς ἐπεσύμενος* Hom. Od. v. 313.

115. *magister*, 'the helmsman,' so v. 106, 867.

116. *volvitur in caput*, 'tumbles headlong.' *Ibidem*, 'in the same spot.' The foundering ship is swung round three times and then engulfed.

118, 119. Virgil begins by thinking of the men only, but in the second line includes their arms, treasures, etc. 'Here and there might you see them swimming in the vast whirlpool—soldiers' arms, and planks, and Troy's treasures scattered over the water.' *arma*, leatheren helmets, and shields of wicker-work or leather, might float.

123. *imbrem*, of water in general, in Lucr. i. 784 *hinc imbrem gigni terraque creari*; so *βυθός* in Empedocles. Ennius uses it for 'sea-water,' as Virgil here. *rimis fatisount*, 'gape with chinks,' i. e. split open.

124. 'Meanwhile Neptune perceived the mighty turmoil of the main, the

storm let loose, the waters of the nether deep upheaved.' *misceri*, cp. G. i. 359 *resonantia longe Littora misceri*.

126. *stagna*, of the still waters at the bottom, forced back (*refusa*) to the surface.

126, 127. *alto prospiciens*, 'looking out over (not 'from') the deep;' cp. i. 180 *omnem Prospectum late pelago petit*; local abl. of the space over which a view is taken.

129. *caeli ruina*, 'deluge from on high'; cp. G. i. 324 *ruit arduus aether*.

132. *generis fiducia*, 'pride of your birth.' The winds, according to Hesiod, were sprung from Eos and one of the Titans.

133. *iām*, 'has it come to this, that . . . ?' *numine*, 'will' (lit. 'nod').

134. *moles, sc. undarum*; 'such mountains of waters.'

135. *quos ego . . .*, 'you whom I . . .,' an aposiopesis, a threat of course being implied. Cp. Ter. And. i. 1. 137 *quem quidem ego si sensero . . . Sed quid opus verbi?*

136. *post*, adv. 'hereafter.' *non simili*, i. e. *graviore*.

137. *Maturate*, 'speed instant flight.'

138. *saevum*, 'stern,' as the badge of stern authority.

139. *sorte*, Hom. Il. xv. 190 'Ηροὶ ἔγων ἔλαχον πολὺν ἀλα ταιέμεν αἰεὶ Παλλομένων, Milton, 'Comus' 18:

'Neptune

Took in by lot 'twixt high and nether Jove

Imperial rule of all the sea-girt isles.'

140. *vestras*. Eurus represents all the winds: cp. ix. 525 *vos, o Calliope, precor, aspirate caudenti*; Cic. De Or. i. 35. 160 *quid est, Cotta, quid tacetis?*

141. *clauso* is emphatic: Aeolus was not allowed to open the prison at will. 'Thercin let Aeolus lord it to his mind, a king behind your prison bars.'

142. *dicto citius*, 'ere he had ended:' proverbial, like our 'no sooner said than done'; cp. Hom. Il. xix. 242 αὐτὸς ἐπειδό άρα μῦθος ἔην, τετέλεστο δὲ ἔργον.

146. *aperit*, 'clears a way through the overwhelming quicksands,' see above l. 112.

147. *levibus*, i. e. which do not sink down.

148-153. This simile, one of the most original in Virgil, is an illustration of Nature from man, the reverse being generally the case in Virgil and Homer—e. g. Il. ii. 144 Κινήθη δ' ἀγορὴ φῆ κύματα μακρὰ θαλάσσης. Virgil probably had in his mind the stormy scenes of the recent civil wars.

148. *magno in populo*, 'in a great crowd.'

151. *gravem*, 'of weight,' 'revered for worth (pietate) and great deeds.'

155. *aperto*, 'the cloudless sky,' as in G. i. 393.

156. *secundo*, 'obedient,' i. e. following easily as the horses pull. It is a participial form from *sequor*, cp. *oriundus*, *capiundus*: and the sense of 'following' underlies its various uses—e. g. *res secundae*, *secundo amne*, *cursus secundus*, and its numeral use.

159-160. Most of the details in this description of the harbour are

suggested by Homer's description of the harbour of Phorcys in Ithaca, Od. xiii. 96 foll. Translate: 'In a deep inlet there is a spot, where an island makes a haven by its jutting sides, whereon each wave from ocean breaks, and parting fills the quiet creeks. On either side rises a great wall of rock and two cliffs that tower to heaven, beneath whose heights spread wide the still and sheltered waters: above, a background of waving woods, dark overhanging groves with bristling shade.'

161. *sinus*, the 'bays' or 'creeks' of the harbour, into which the water comes gently, being broken by the island: cp. G. iv. 420. Others, with less probability, explain *sinus reductos* as the curves of the waves that retire from the island to the sea.

162. *minantur in caelum*, 'rise in menace to the sky' (Con.).

164. *scena*, properly the background or scene on the stage of a theatre, here used metaphorically of the woods which close in the view. *silvis coruscis*, descriptive ablative.

165. *horrenti*, either 'bristling' (as *horrescere* G. iii. 199) or 'awful,' 'gloomy.'

166. *fronte sub adversa*, 'beneath the cliff's brow facing them,' i. e. at the head of the cove opposite to the entrance. *scopulis pendentibus*; cp. Lucr. vi. 195 *speluncasque velut scopulis pendentibus* *structas*.

167. *dulces*, of fresh water, G. ii. 243. *vivo*, 'living rock,' i. e. not hewn, but natural: cp. iii. 688 *vivo praetervehor ostia saxe*.

169. *anoora*, an anachronism as applied to Homeric times, in which ships were moored with *cival*, large stones.

171. *amore*, 'yearning,' Aen. vi. 314.

174-176. 'Then first Achates struck a spark from flint, and caught the flame with leaves, and heaped dry fuel round, and fanned the fire amid the tinder.' *sucooptit*, an archaic form for *suscepit*, has the best MS. authority. *foliis, nutrimenta, fomite*, are various expressions for the dry 'leaves' used as fuel: the one idea of kindling a fire being expressed in three different ways after Virgil's fashion: cp. ii. 453 foll. *Limen erat caecaque fores et pervius usus Tectorum inter se Priami, postesque relicti A tergo*, etc. *rapuit*, lit. 'snatched,' gives the idea of quick kindling (*raptim excitavit*). *fomes (fove)* of 'touchwood,' 'tinder,' or any fuel.

177. *arma*, 'implements,' here for baking: cp. G. i. 160.

178. *fossi rerum*, 'weary of their troubles' (*τραχύατων*); cp. i. 462 *sunt lacrimae rerum*, 'tears for human trouble.' For the poetical use of the gen. after an adj. cp. xii. 589 *trepidae rerum*; x. 631 *veri vana receptas*, i. e. *ex undis*, 'recovered.'

181, 182. *pelago*, 'on,' i. e. over, 'the sea; ' see above l. 126. *si quem*, 'if he can anywhere see Antheus,' see note to l. 8 above. The subj. *vident* implies purpose—'to see if he can . . .'

183. *arma*, hung on the bulwarks for show; cp. viii. 92 *fulgentia longe Scuta virum fluvio*. The galleys of the Norse Vikings were decorated with rows of painted shields.

189, 190. *alta* goes with *cornibus*, 'lofty with branching antlers.' With *arboreis* cp. Ecl. vii. 30 *ramosa cornua*.

191. 'And pressing them with his shafts (*agens telis*, cp. iv. 71) drives the whole rout in confusion through the leafy grove.'

192, 193. *fundat*, subj. after the notion of purpose implied in *neq; prius absidit quam*. *humo*, 'on the ground,' a local abl. such as Virgil not infrequently uses; cp. G. i. 430 *suffuderit ore ruborem*; Aen. x. 681 *mucrone induat*. *Humi* is generally used for 'on the ground,' *humo* denoting 'from the ground' or 'in the ground.' But all the best MSS. are in favour of *humo* here.

195. *deinde* is out of place and must belong to *vina dividit*; cp. iii. 609 *quae deinde agit fortuna fateri*. *cadis onerarat*, a variety for the usual *onerare cados vino*. Virgil is fond of such inversions of language; cp. iii. 465 *stipalque carinis Ingens argentum*; viii. 180 *onerantque canistris Dona*.

198. *ante* with *ignari sumus*; cp. Od. xii. 208 $\Omega\ \phi\lambda\omega\iota$, $\omega\ \gamma\alpha\beta\ \tau\omega\ \tau\iota$ *κανὼν διδούμοντες εἶνεν*, and (for *o passi graviora*) Hor. Od. i. 7. 30 *o fortis peioraque passi Mecum saepè viri*.

200. *penitus sonantes*, 'resounding to their depths.'

201. *acceſtis* = *accessistis*; cp. *extinxem* iv. 606, *traxe* v. 786, *vixet* xi. 118; *promisse*, *despexe*, *consumpe* are found in Catullus and elsewhere. These contracted forms only occur in formations from perfect stems in '-s,' the 'i' being omitted between two sibilants, and the 's' written only once or twice instead of three times.

203. *olim*, see note to l. 20 above. For the thought cp. Cic. Fam. v. 12 *habet praeteriti doloris secura recordatio delectationem*.

204. *disrimina rerum*, 'perilous fortune,' lit. crises of events.

209. *premit altum corde dolorem*, 'hides his sorrow deep within his breast.'

211. *tergora*, 'skin,' here and in many other passages: but *tergus* originally = 'back' (e.g. Prop. ii. 20. 6 *Aurea quam molli tergore vexit ovis*), and was simply another form of *tergum* (cp. *penus*, *penum*), which itself = 'hide,' l. 368 *taurino quantum possent circumdare tergo*, *viscera*, 'flesh'; cp. vi. 253 *et solida imponit taurorum viscera flammis*; Cic. Tusc. ii. 8. 20 *dum inhaereret tunica visceribus (Herculis)*; ib. 14 *Spartae pueri verberibus sic accipiuntur, ut multus e visceribus sanguis exeat*: and *visceratio* = a public distribution of food, Liv. viii. 22, etc.

212. *trementia*, 'yet quivering:' this indicates their haste. *veribus agunt*, 'impale on spits' rather than 'transfix with spits.'

215. *implentur*, middle: 'fill themselves.' The gen. of thing lacking or supplied is common in Livy with this verb. *ferinae*, sc. *carnis*, 'flesh' of wild beasts, 'venison,' in the old sense (as Genesis xxvii. 3, 7, 19, etc.). So *agnina*, 'lamb'; *bubula*, 'beef.'

216. *mensae remotaes*, 'the boards removed,' a general phrase for concluding a meal, owing to the Roman custom of removing the tables. It is of course not strictly accurate in this place.

218. *credant*, delib. subj. 'whether to think.'

219. 'Or that they bear the final doom, and no longer hear us when we call' (lit. 'when called by us'). *pati*, present, of the continuing state of death: if it referred to the actual crisis of death, *passor esse* would be required. *exaudire*, probably quite general, of the dead who no longer hear their friends speak: though some trace a special allusion to the practice of calling upon the dead at the moment of death and after burial (*conclamatio* and *acclamatio*).

220. *pīus*, 'good,' or 'dutiful;' the regular title of Aeneas in the Epic, suggesting 'not one heroic quality merely, but the character of the son who loves his father, of the king who loves his subjects, of the worshipper who reverences the gods' (Nettleship, 'Suggestions,' p. 11). For Aeneas' announcement of himself cp. Hom. Od. ix. 19 Εἴμ' Οὐνσεὺς Λαερτιάθης, δε πᾶσι δόλαισιν Ἀνθράπτοισι μέλω καὶ μεν κλέος οὐρανὸν ἴκει.

224. *velivolum*, a Lucretian word, of ships 'scudding under sail' (v. 1442), transferred by Virgil to the sea 'with all its flying sails;' cp. *mare navigerum* Lucr. i. 3.

225. *sic*, like *οὕτω* in Greek, resumes and gathers up, as it were, the preceding descriptions (*desydiens . . . populos*), 'in such wise,' 'then and there.' Cp. iv. 364, vii. 668, viii. 488; Ter. And. i. 2. 4; Lucr. v. 970. *vertice caeli*, 'on heaven's summit,' is apparently an imitation of Homer's *κορυφῇ Οὐλύμῳ*, i. e. 'the top of Mount Olympus;' cp. *caeli arcem* l. 250.

228. *tristior*, 'sadder than her wont,' Venus being *φιλομειδής*, 'daughter-loving.' *oculos*, accus. after passive verb, in imitation of Greek; cp. Ov. Met. i. 484 *suffunditur ora rubore*.

233. *ob Italiam*, i. e. to prevent their reaching it.

234. *olim*, see note to l. 20 above.

236. *omni dicione*, 'with full (i. e. every kind of) sway.'

237. *pollicitus*, sc. *es*, cp. x. 827 *arma, quibus laetatus, habe tua*. This omission of the auxiliary is rare in 2nd person, unless the sense is made clear by the pronoun *tu*: hence Ribb. would write *pollicitu's*, an apocope unexampled in Virgil. Other suggestions are *pollicitum*, or to suppose an anacoluthon; but all are unnecessary. *quae . . . vertit*, 'what thought has changed your will?'

238, 239. 'With this (promise) I oft consoled myself for Troy's sad fall and ruin, compensating adverse fate with other fate to come'—i. e. making up for bad fortune with the hope of better. *solabar occasum*, cp. Cic. Mil. 35 *solari brevitatem vitae*. For *rependens* cp. Ov. Her. xv. 32 *Ingenio formae damna rependo meae*.

242. *Antenor* was said (Liv. i. 1) to have led a colony of Trojans and *Eneti* (a Paphlagonian tribe) to the head of the Adriatic; the nation thus founded taking the name of *Veneti*—a legend which evidently arose from the similarity of the names *Eneti* and *Veneti*.

243-246. *intima*, as being far up the gulf—'the remote Liburnian realms.' *superare*, 'pass,' or 'get beyond,' cp. Ecl. viii. 6 *seu magni*

superas iam sava Timavi. Virgil's description of the *fons Timavi* (at the head of the Adriatic, between Aquileia and Trieste) refers to subterranean communications between the spring and the sea (about a mile), up which the sea water is sometimes forced. 'Whence through nine months with loud roaring in the rocks the sea comes bursting forth, and deluges the fields with sounding tide.' Others take *mare* and *pelago* metaphorically of the river Timavus: but Virgil seems to describe a strange natural phenomenon, perhaps to indicate the strangeness of the lands to which Antenor penetrated. *proruptum*, middle: cp. G. iii. 259 *abruptis procellis*; Aen. ii. 416 *ruplo turbine*; Lucr. i. 724 *eruptos ignes*; Cic. Arch. 24. 68 *prorupta audacia*.

248. *nomen*, Con. thinks the name *Veneti* is meant; others *Troia*, the name assigned by tradition to Antenor's town. It need not, however, be defined. *fixit*, 'hung up' in token of peace.

249. *quiescit*, of Antenor's peaceful settlement after his wanderings; not, as some take it, of his death. 'Now settled in all peace and rest he passes quiet days' (Morris).

250. Antenor, a mere man, has won a home: is Aeneas, *dis genitus et geniturus deos* (ix. 642), to fare worse than he?

253. 'Is this the reward of duty? is this to restore us to our throne?' For *honos* in this sense cp. v. 249 *ip̄is praccipuos ductoribus addit honores*.

254. *olli*, dat. of *ollus* the old form of *ille*, is used intentionally by Virgil as an archaism. Varro mentions *ollus*, *olla* (sem. sing.): Clc. Legg. ii. 9. 21 cites an old law with *olla* (nom. pl.); *olle* is found in a law of Servius Tullius, *olli* (nom. pl.) and *ollis* in Ennius, *olorum* and *oloes* (dat. pl.) on inscriptions. These forms with a single 'l' are the oldest: cp. *olim*.

256. *oscula*, 'lips,' as G. ii. 523 *dulces pendent circum oscula nati*. *libavit*, 'lightly touched'; lit. 'sipped,' as G. iv. 54 *flumina libant summa leves*. Cp. Ov. Met. x. 653 *summam celeri pede libat harenam*.

257. *Parco metu* (dat. cp. iii. 541 *currū*) = *noli metuere*, 'fear not'; cp. ii. 534 *nec voci iraue pepercit*. So in English 'to spare reproaches' = 'to abstain from'; and *φείδομαι* has the same force in Soph. Aj. 115 *φείδον μηδὲν ἀντερ λρρούις*, l'ind. N. ix. 46 *φείσασθαι κελεύθον*, etc.

259. The apotheosis of Aeneas, who was worshipped as Jupiter Indiges (Liv. i. 2), is here alluded to.

261. *tibi*, dat. ethicus, 'thou shalt see him . . .' In the following lines (especially ll. 263, 264) Virgil indicates his conception of the character and mission of Aeneas in language similar to that used of the Roman nation in vi. 852-854. Aeneas, as warrior, ruler, and civiliser of men, is 'the legendary impersonation of all that was great in the achievements of Rome. His mission is to carry on a contest in Italy, to crush the resistance of its warlike tribes, to give them customs and build them cities' (Nettleship, 'Suggestions,' p. 11).

262. *volvens*, a metaphor from unrolling a scroll or book: 'I will turn

the page and bring to light the far-off secrets of fate.' *movebo*, i.e. disturb from hiding (Gk. *κινεῖν*).

264. *ponet*, 'will establish,' in the double sense of setting up political institutions (*mores ponet*) and building a city (*moenia ponet*).

266. 'Three winters in camp shall have passed since the conquest of the Rutulians.' *hiberna*, lit. winter-quarters, here = *hiemes*; the use of this word denoting that he was still in the camp. *Rutalis*, a kind of *dativus ethicus*, cp. i. 102 *talia iactanti stridens Aquilone procella Venum adversa ferit*; Juv. xiv. 11 *cum septimus annus Transierit puero*. So in Greek, Thuc. iii. 29 *ἡμέραι μάλιστα ἡσαν τῷ Μυτιλήνῃ ἐλασσούσα ἐττά*, Xen. Hell. ii. 1. 27 *ἡμέρα ἡν πέμπτη ἐπιπλέοντας Ἀθηναῖς*.

268. *regno*, abl. of respect: 'while Ilium's state stood firm in royal sway;' cp. ii. 88 *dum stabat regno incolumis*.

269. *volvendis mensibus*, abl. abs., 'as the months roll on;' or descriptive, 'thirty years of rolling months.' For this use of the partic. in -dus cp. ix. 7 *volvenda dies*; Lucr. v. 514 *volvenda sidera*; Enn. Ann. 520 *clamor ad caelum volvendus*; and the forms *oriundus*, *secundus* (above l. 156) from deponent verbs. It has in these cases the force of a present participle. Possibly the gerundive had originally the same sense, and was formed from the present participle by the addition of the suffix -no. Thus *amandus* = *amant-no-s*, the suffix being the same as in such words as *σεμνός*, *δημός*, etc.

270. *imperio*, modal abl., 'while he is sovereign.'

272-274. *Hic iam*, 'here (at Alba) thenceforth (i.e. now, at this point in the series of events) there shall be royal sway (*regnabitur*, impers.) of Hector's line, till Ilium, princess-Vestal, shall bear twin sons by Mars' embrace.'

275. *laetus*, 'exulting in,' cp. ii. 417 *laetus Eois Eurus equis*; Hor. Od. iii. 4. 34 *laetum equino sanguine Concanum*. Propertius, v. 10. 20, gives to Romulus a *galea hirsutis compta lupina iubis*; but *tegmine* here implies a mantle, as in l. 323.

276. *excipiet*, 'shall take up the sceptre,' i.e. from the *gens Hectorea*. *Mavortia moenia*, 'the walls of Mavors,' i.e. Rome, so called in allusion to the descent of Romulus from Mars, and the martial character of the nation.

278. *Mis*, i.e. *Romanis*, as opposed to their predecessors, whose term was limited. 'I set no limit or date to their empire (*rerum*).'

280. *metu*, abl. instr., 'keep astir with alarms.'

281. *in melius referet*, 'will change for the better,' 'amend,' cp. xi. 426 *multa dies variisque labor mutabilis aevi retulit in melius*.

282. *togatam*, cp. Hor. Od. iii. 5. 10 *Anciliorum et nominis et togue Oblitus*,

283. *lustris*; Virgil makes Jupiter speak as a Roman—'as Rome's years roll on.'

284. *Assarakus*, an ancestor of Aeneas; *Phthia*, the home of Achilles; *Mycenae* and *Argos*, the cities of Agamemnon and Diomed; cp. vi. 839.

287. **terminet**, 'destined to bound.' Cp. Milton, 'Par. Lost,' xii. 370 :
 'He shall bound his reign
 With earth's wide bounds, his glory with the heavens.'

288. **Julius**, i.e. Augustus. He became Julius by his uncle's adoption.

289. **Orientalis** refers to the triumphs of Augustus in the East, after Actium; cp. G. ii. 171, iv. 563, Aen. viii. 724 sqq.

290. **hinc quoque**, 'as well as' Aeneas : the reference is to the deification of Augustus, which took place during his lifetime.

292. The names here given are typical of the golden age of Rome and the old religion, which Augustus endeavoured to restore; cp. Hor. C. S. 57 *Iam Fides et Pax et Honos Pudorque Priscus et neglecta redire virtus Audet.* Numa (Liv. i. 21) established the worship of **Fides**, Honour : **Vesta** typified the 'fire that burns for aye,' the hearth and home of the Roman people : **Quirinus** was the deified Romulus. **cana**, 'hoary,' 'venerable,' cp. *prisca fides* vi. 879.

293. **iura dabunt**, 'shall reign supreme'—the making or imposing laws being a royal function. **iura dare**—'to impose laws ;' **ius dicere, reddere**—'to administer justice.'

294. The 'Gates of War' imprisoning 'lawless' or 'impious' Rage (i.e. civil war) is a picture intended to suggest the custom of closing the temple of Janus in time of peace. This was done only three times in Roman history, the last time being after the battle of Actium. Pliny (xxxv. 10) mentions a painting of Apelles, presented by Augustus to the Forum, representing War as a prisoner bound to Alexander's triumphal chariot : and this picture may have suggested some part of the present description.

298-300. **novae** with **Carthaginis**, cp. I. 366 below. After the historic present it is possible to have either the present or imperfect subjunctive. Here the two constructions are combined, **pateant** denoting the actual command, **arcet** the motive for that command—a distinction which is emphasized by the difference of tense. Cp. Cic. Cluent. 26, 71 *capit hoc consilium ut pecuniam quibusdam iudicibus pollicetur, deinde eam supprimat; ut pecuniae destituzione iratos Oppianico redderet;* Dem. De Cor. 236 *ἀνέτρεψεν ταράντας μηδελαπερ ἐκ Μακεδονίας, οὐ μη . . . ἐγέλθοιτε ταράντας.*

301. **remigio**, 'the oarage of wings ;' cp. Luer. vi. 743 *remigi oblitas pennarum*, Aesch. Agam. 52 *πτερύγων ἐπερμοῖσιν ἐρεσούμενοι.*

304. **animum mentemque**, 'spirit and mind ;' a poetical tautology ; cp. vi. 11 **mentem animumque**; Luer. i. 74 **mente animoque**: also in prose, as Cic. Legg. i. 59 **animo ac mente conceperit.**

307-309. **explorare** with a direct object (100s) and an object clause (quas . . . oras) : **quaerere** is superfluous, but added for the sake of clearness. **inculta** has the force of a substantive; 'for he sees a desert before him.' **exacta**, 'what he had ascertained : ' cp. Ovid Am. iii. 7. 16 *nec satis exactum est, corpus an umbra forent.*

310. **convexo nemorum**, 'in the wooded hollow,' i.e. a cove formed in

the cliffs, and overhung with thick woods. *Nemorum* partitive gen. dependent on neuter adj.; cp. iv. 451 *caeli convexa*.

312. **Achate** is an exception to the ordinary usage of classical Latin, which adds *a*, *ab* to abl. denoting a personal instrument or agent; cp. ii. 580 *Phrygiis comitata ministris*, ix. 48 *viginti lectis comitatus*; Juv. i. 13 *adsiduo ruptae lectore columnae*; Hor. Od. i. 6. 1 *Scriberis Vario* . . . *Victor Maeonii carminis alite*, Epp. i. 1. 94 *curatus inaequali tonsore*; Ov. Her. xii. 162 *Deseror . . . coniuge*. Orelli explains the Horatian passages as ablative absolute; Mayor that from Juvenal as abl. of circumstance.

314. *obvia*, a Virgilian variety for the ordinary construction *obviam*; cp. viii. 465 *se matutinus agbat. se ferre, se agere*, virtually = *ire*. For this meeting cp. that of Athene and Odysseus in Hom. Od. xiii. 221.

316. *fatigat* either = 'presses her steeds' by riding them, or 'out-tires,' i.e. out-runs them. The second interpretation agrees better with *praevertitur*, and with Sil. Ital. ii. 73 *cursuque fatigant Hebruni innupta manus* (if we assume Silius to have had this passage in his mind).

318. *habilem*, 'handy.'

319. *diffundere* = *ut diffundereetur* or *diffundendam*; see notes to lines 66, 527.

320. *nodoque . . . fuentes*, 'the flowing folds of her mantle up-gathered in a knot.' *sinus* = the folds of the *chlamys* gathered into a knot and fastened on the breast. In poetry the accus. often follows passive participles used reflexively like the Greek Middle: cp. iv. 137 *chlamydem circumdata*; Hor. Sat. i. 6. 74 *laevo suspensi loculos tabulamque lacerto*.

321. *monstrare*, 'point her out.'

322. *si vidistis* is not a dependent interrogation, but a protasis.

323. 'Girt with a quiver and the skin of a dappled lynx.' Madvig conjectures *maculoso tegmine*, as an epithet of *lynx*, which he takes with *cursum*; the sense then being 'hunting the spotted lynx or foaming boar.' But there is no trace of the reading *maculoso*, and *tegmen* would naturally denote the hide of the dead beast.

326. *audita*, 'heard,' not 'heard of,' referring to *clamore* in line 324 above.

328. *hominem*, a kind of cognate accus. = *humanum sonum*; cp. Pers. iii. 21 *sonat vitium percussa fidelia*, 'the jar gives a faulty ring.'

330. *felix*, 'kind,' 'propitious': cp. Ecl. v. 65 *sis bonus o felixque tuis*.

331. *tandem* in questions merely gives emphasis; *quid tandem?* 'why in the world?' *ri bñ*; cp. below l. 369 *qui tandem . . . venistis?* Cic. Cat. i. 1 *quousque tandem abutere patientia nostra* ('how long, I say . . . ?').

332. A hypermetric verse; see below l. 448 *nexaeque | aere trabe*. The conditions of this licence are that the additional or 'hypermetric' syllable is one that may be elided and that the next line begins with a vowel or aspirate.

337. *alte . . . cothurno*. The *cothurnus* was a hunting-boot which came up half-way to the knee.

339. 'But the country is Libyan, a race untamed in war.' *fines*, as distinct from *regna*, the Punic settlement. For the apposition *fines, genus* cp. iv. 40.

341. *fugiens*, i.e. in a state of *φυγή*—'shunning her brother's realm.' *longa*, etc. 'Tis a long tale of wrong, and intricate withal; but I will trace the main heads of the story.'

345. *intactam*, 'a maiden'; so of Pallas, Hor. Od. i. 7. 5. *primisque* *in**garat* *omnibus*, 'had bound with first marriage rites.' The reference is to the old custom of taking auspices before a wedding; cp. Plaut. Cas. prol. 86 *Ultra ibit nupatum, non manebit auspices*. In later times the only survival of the custom was that the witnesses at a marriage were called *auspices*: cp. Lucan ii. 371 (of Cato and Marcia) *iunguntur taciti, contentique* *auspice* *Bruto*. For *omina*= 'wedlock' cp. Prop. iv. 20. 24 *contineant* *nobis omnia prima fidem*.

347. *ante alias*, pleonastic with the comparative; cp. vii. 55 *ante alias* *pulcherrimus omnes*.

348-352. 'Mutual wrath arose between them. Pygmalion, godless as he was and blinded with the love of gold, slew Sychaeus unawares with stealthy blow at the very altar, reckless of his sister's love: long time he hid the deed, and tricked the poor wife's love with idle hopes by many a crafty plea.' *Sychaeum*, with the first syllable short, but long in l. 343 above. Such metrical licences are common in proper names; cp. *Lavinia*, *Lavinia*, etc. *superat*, 'lays low.' *malus* is virtually adverbial.

353. Cp. the vision of the murdered Lorenzo in Kents' 'Isabella' (st. xxxv), the whole story of which, taken from Boccaccio, is perhaps ultimately derived from Virgil.

356. *nudavit*, 'revealed.'

358. *tellure*, abl. of separation with *recludit*, 'brought to light from the earth'; cp. v. 99 *Acheronte remisos*.

365. *cerne* has best MS. authority. *cernis* (Med.) would not be correct, for they are in a wood with a hill between them and the city; see l. 419 below.

367. *mercati, sc. sunt*. *Byrsam*. The legend of the bull's hide (*βύρσα*) arose out of the name, a corruption of *Bosra* the Phoenician name for the citadel of Carthage. The story was that they should have as much ground as they could cover with a bull's hide. They cut the hide into thin strips, and so managed to encompass a large piece of land.

368. *possent*, subj. because of the virtual *oratio obliqua* introduced by *mercati sunt*.

374. 'Eve would lay the day to rest, and close the gates of heaven:' cp. *porta caeli* G. iii. 261. *componat*, the MSS. vary between *componat* and *componet*. The fut. ind. is sometimes found in conditional clauses of this kind, what *might* happen being stated as something which *will* happen; e.g. Hor. Od. iii. 3. 7 *si fractus illabatur orbis Impavidum ferient* *ruinae*. But the subj. is more natural and regular.

375. *vestras*. The maiden is addressed as one of the Tyrians; cp. l. 140.

377. *forte sua*, 'of its own wild will,' analogous to *sponte sua*.

380. *et genus* (accus.), 'and my ancestry from Jove on high'—referring to the legend that Dardanus, son of Jupiter, and ancestor of the Trojans, had migrated from Corythus in Italy to Troy; cp. iii. 129, 161-168, vii. 240 sqq.

381. *conscendi*, 'I have embarked upon the sea'; *conscendere (navem)* = 'to embark.' *aequor*, accus. of extension over.

382. *fata*, 'oracles.'

385. *querentem* with *passa*, cp. vii. 421 *tot incassum fusos patiere labores.*

387, 388. Venus speaks as a Tyrian maiden who knows nothing of Troy. *vitales auras*, 'the breath of life,' common in Lucretius, e. g. iii. 405, v. 857. *qui advenaris*, causal, 'in that you have reached.'

391. *versis*, 'that have shifted.'

392. *vani*, 'false': cp. ii. 80 *vanius etiam mendacemque improba finget.*

393-396. 'See you twelve swans in jubilant array, whom but late Jove's eagle, swooping from the ethereal realms, was scattering in the open sky: now we see them settling in long line upon the earth, or just looking down upon the spot where others have settled (*captas, sc. ab altera cycnorum parte*) . . . Even so (l. 400) some of your ships have reached, others are on the point of reaching, their haven.' The difficulty is in l. 396, which is taken in two other ways; (1) 'they settle on the ground, or after settling on it rise up again and look down upon it.' But this is unnatural. (2) Giving *capere* the sense of 'choose for settling on,' transl. 'they choose a spot to pitch on, or look down on the spot chosen.' But the distinction in this case is too minute.

397. *reduces*, of the swans rallied from their confusion; corresponding to l. 390, of the fleet returning to port after the storm. The details of the picture in this and the next line are purely ornamental.

402. *avertens*, *intrans.*, cp. l. 104 above *tum prora avertit. refulxit,* of the sudden 'burst of splendour.'

404. *vestis*, her short hunting tunic (l. 320 above), changed into the long flowing robe characteristic of a goddess.

405. *incessu*, of the 'stately walk' of the goddess: so *incedo* l. 46 above, and elsewhere. The hiatus *deā Ille* is justified by the pause in the sense, cp. Ecl. ii. 53 *addam cerea pruna; honos erit hisc quoque pomo.* But it is rare to find an hiatus in the unaccented part of the foot.

407. *tu quoque*, 'thou, like the rest.' Aeneas feels that he has been generally baffled: Venus herself has only appeared once before (ii. 589).

411. *aōre*, 'mist' (Hom. *dhρ*), cp. Od. vii. 14 *abράρ Αθήνη Πολλὴν ήτρα χεῦ φίλα φρούρουσ* 'Οδυσῆ, κ.τ.λ., Val. Flacc. Argon. v. 400 *Ille autem inceptum famula duce protinus urget Aēre septus iter*; and Aen. vi. 887.

412. *circumfundit* (sc. *eos*), 'wrapt them by art divine (deā) in thick panoply of cloud.'

414. *moliri moram*, 'raise a barrier of delay,' i.e. put difficulties in their way.

416. *laeta*, 'glad at heart,' opposed to *tristior* l. 228. Servius suggests that it is a fixed epithet like *φιλομειδής*, which occurs in the passage (Od. viii. 362) which Virgil is imitating. Possibly *φιλομειδής* may have suggested *laeta*, but in a different sense, as often with Virgil's adaptations.

417. Cp. Milton, 'Par. Lost,' ii. 225 'His altar breathes ambrosial odours and ambrosial flowers.'

418. *Corripuere*, 'they speed (lit. 'have seized') their way:' cp. Aen. ii. 619 *eripe, nate, fugam*. The idea of 'seizing' the road, course, etc. expresses hurry; cp. *viam vorabit* Catull. xxxv. 7, and Shakespeare, Henry IV, Part II. i. 1, 47 'He seemed in running to devour the way.'

419. *plurimus* with *imminet*, 'hangs huge over the town.'

421. *magalia*, 'huts,' a Punic word, apparently the same as *mapalia* G. iii. 340.

422. *strata viarum* = *stratas vias*, 'paved streets.' The expression is from Lucret. i. 315 *strataque iam volgi pedibus detrita viarum*. It is an instance of a partitive genitive dependent upon a neuter adjective. In such constructions the partitive notion often disappears, as in the present case, and the neuter adj. merely expresses the quality of the thing. Thus in Lucret. vi. 1283 *exstructa rogorum* = *exstructi rogi*; Tac. Ann. iv. 41 *tacita suspicionum* = *tacitae suspiciones*.

423. *duoere*, 'carry on,' i.e. 'build,' the line of wall; cp. Ilor. Od. iv. 6. 23 *potiore ductos alite muros*, and *ἀλαύρει τεῖχος*, etc. Ilom. Od. vi. 9, vii.

86. The infinitives are 'historic:' but some remove the comma and connect them with *Instant*, as ii. 627 *instant erere*.

424. *subvolvere*, 'roll up' (from below to the eminence on which the citadel was being built).

425. 'Some are choosing a site for their dwelling and enclosing it with a trench.'

426. 'They establish laws and officers and a reverend senate.' *legunt* by zeugma with *iura*, to which *dare* would be more appropriate: cp. iii. 137, v. 758, where legislation is mentioned, as here, in connection with building.

427. *theatris*, another reading is *theatri*. The mention of theatres (as also that of a senate) is an anachronism, ascribing later Roman institutions to the early Phoenicians.

430. 'As bees in spring time o'er the flowery meadows ply their busy labour in the sun.'

431. *exeroet*, 'keeps constantly in motion;' cp. G. iii. 529 *exercita cursu flumina*, Liv. xxxix. 40 *simulatates nimio plures et exercuerunt eum* (Catonem) et ipsa exercuit eas. The description of bees is repeated, with variations, from G. iv. 162-169: cp. Milton, 'Par. Lost,' l. 768-775, of the assembly at Pandemonium.

432. *Ilquentia*, from *līqui* Lucr. iv. 134: *Ilquentia* (v. 238) from *līquēre*. Lucretius has *Ilquidus* and *līquidus* iv. 1259 (where see Munro's note).

436. *fervet*, 'hot glows the work,' cp. iv. 407 *opere omnis semita fervet*.

437. Aeneas envies the Carthaginians, as he envies Helenus and Andromache, iii. 493 sqq. His struggle to found a city 'is the keynote of the Aeneid' (see above ll. 5-7).

438. *suspicit*, 'looks up to.' Aeneas had by this time descended the hill.

440. *miscoit*, supply *se* from l. 439. *ulli*, dat. of the agent; unusual except with part. in *-dus*; cp. Ov. Trist. v. 10. 37 *Barbarus hic ego sum quia non intelligor ulli*, Ecl. iv. 16 *et ipse videbitur illis*.

441. *umbræ*, 'rich in shade,' gen. of abundance. *Umbra* is the reading of most MSS., but is perhaps less likely, as Virgil would probably have avoided the rhyme with *media*.

442. *primum*, i. e. on first landing.

444. *monstrarat*, 'had told them to expect.'

445. *facilem victu*, a variation of *facili victu*, 'of easy sustenance,' i. e. 'rich in store'; cp. *facilem victum* G. ii. 460 and *asper victu* viii. 318. The horse is the symbol of a warlike race, and a country which bred horses would be rich; cp. the Homeric epithet *Ιωνόβορος*. For these two characteristics of Carthage cp. l. 14 above.

447. *numine*, the 'presence' of the goddess.

448, 449. A description of the *façade* of the temple seen from below. 'Bronze was the threshold with its rising steps, bronze-bound the posts, of bronze the doors with their grating hinges.' *nexas aere* almost = *aeratas*. Another reading, found in one or two MSS., is *nixaegue*, 'resting on bronze'; in which case *trabes* must be the architrave over the door, supported on bronze door-posts.

452. *rebus*, dative with *confidere*.

453-458. Aeneas looks up (*sub ingenti templo*), and sees represented on the outer walls of the temple the incidents of the Trojan war.

454. *quæ fortuna*, etc., 'wonders at the city's prosperity.'

455. *inter se* with *artificum manus* (*inter se certantium*); 'the handiwork of rival craftsmen and the efforts of their toil.' The expression is rather strained, and the reading *intra se*, 'in his own thoughts,' found in a few MSS., has some plausibility.

458. *ambobus*, i. e. to the Atreidae on the one hand, and Priam on the other: cp. *διμορφίους* Ilion. Od. iv. 339, of a hind and fawns.

459. *iam*, 'by this time,' *ἡδη*. 'What spot is there left, Achates, what quarter of earth that does not ring with our troubles? See! here is Priam; e'en here worth finds its due reward; here are tears for human fortunes, and mortal sorrows touch the heart.'

462. *rerum*, objective gen., cp. ii. 784 *lacrimas dilectae pelle Creusae*.

463. *tibi*, perhaps dat. ethicus, 'be sure this same.' *aliquam salutem*, 'some help,' not to be despised even though imperfect.

464. *inani*, 'unsubstantial,' a natural epithet of *pictura*, but suggestive also that the men and things of Troy are no longer realities.

466-478. A series of 'pendants': 1. the victory of the Trojans, and that of Achilles; 2. the deaths of Rhesus and of Troilus; 3. two scenes of suppliants—the Trojan women at the temple of Pallas, and Priam before Achilles; 4. two battle-scenes—Memnon and the Amazons. The imperfect tense throughout is pictorial—Aeneas saw it all going on, as it were, before his eyes; but the uniformity of expression is judiciously broken by the introduction (ll. 474-478, 485 sqq.) of descriptive presents.

467. *inventus*, 'warriors,' like *iuvenes* in ii. 348, *pubes* in ii. 477.

469. *Rhesi*, the Thracian king who came as an ally to Priam. There was an oracle that if the horses of Rhesus once tasted the grass and water of the country, Troy would be impregnable.

470. *primo*, etc., 'through which, betrayed in their first (and so soundest) sleep, Tydides was making his murderous raid.'

473. *gustassent*, subj. denoting the intention of Diomede—virtual *oratio obliqua*.

474. *Troilus* is alluded to Iliad xxiv. 257 as having been killed before the time of that poem; cp. Hor. Od. ii. 9. 15; Plaut. Bacch. iv. 8. 30, where the death of Troilus is mentioned as one of the three fatal incidents in the siege of Troy. *armis*, i. e. his shield, as he still retained his spear in his hand (l. 479 below).

478. *versa*, 'turned downwards,' 'trailing.'

479. *non aequae*, 'unfriendly': cp. G. ii. 225 *vacuis Claniis non aequus Accris*. For the scene cp. Hom. Il. vi. 297 sqq., with Virgil's imitation Aen. xi. 477 sqq.

480. *poplum* (*πέλλον*), the sacred robe which was being carried as an offering to the goddess. The word is mostly used to denote the celebrated robe which was carried in the Panathenaic processions at Athens, and with which the statue of Athena was invested.

481. *tunasse* = *τυττόμεναι*, 'beating their breasts.' The past part. is here used, as not unfrequently in Virgil, with a present force; cp. v. 708 *his Aenean solatus vocibus insit*; Georg. i. 339 *laetis operatus in herbis*. For the middle use of the perf. pass. part. cp. iv. 137 *picto chlamydem circumdata limbo*.

483. *raptaverat*, 'after thrice dragging:' this had taken place before the scene represented on the wall.

486. *spolia*, the arms of Hector taken from his body by Achilles. *currus*, the chariot of Achilles, to which the body of Hector was still fastened.

488. 'Ilimself too he recognised amid the forefront of the Greeks (*επομάχοις μυχθίντα*), and the warriors from the East and swarthy Memnon's arms.' The warriors from the East are the Aethiopians, who were brought to the assistance of Troy by their king Memnon. Memnon had arms made for him by Vulcan; hence the special mention of them here. The Amazons

were also allies of Troy. The story of Memnon and the Amazons was contained in the 'Aethiopis' of Arctinus, one of the writers of the 'Epic Cycle.'

402. *subactans* = *subirent* *actans*, a peculiarly Virgilian use of the present participle; cp. vii. 666 *legumen torynens immane leonis*; viii. 460 *pantheras tergo retrorsus exsertae*, 'uncovered' (lit. 'thrust out,' 'protruding').

403. *virgo* is emphatic; 'and dares, a maiden though she be, to meet the shock of men.'

404. *videntur*, 'are seen by Aeneas' (Aeneas, dat., see on l. 440 above). 'While all these marvels meet Aeneas' eyes; while all astonished he stands rooted in one earnest gaze.'

409. This simile is borrowed from Od. vi. 102 sqq. (Nausicaa among her maidens). *Buretas*, the river of Laconia where Diana was chiefly worshipped. *Gyathus*, a mountain in Delos, where she was born.

409. *exarct*, see on l. 431 above. The first syllable of Diana is elsewhere short in Virgil.

506, 508. *tantidina*, 'vaulted roof' *stetines divae*, the entrance to the raised 'cells' or chapel within the temple (see l. 530 below), and therefore under the *modia tantida*. Dido sits in front of its door, at the top of the steps by which it was approached. 'Then at the doorway of the goddess, beneath the temple's central dome, she took her seat girt with armed men, high resting on a throne: there stayed she, giving institutions and laws to the citizens, and equalizing their toilsome work by just division or by drawing lots.' Note the change of tense from *resedit* (a single act) to *dabat* (continuous action).

507. *Iura* = institutions in general; *leges* = special laws. *Iura dare* = 'to impose laws,' and is not to be confused with the phrase *iuris dicere*, 'to pronounce judgment.'

508. *sors trahens*, a Virgilian inversion for *sors trahatur*; cp. ii. 301 *dictus* *Nymphae sorte servitis*, a variety for *dictus deinde sorte*.

512. *ponitus*, 'far away'; cp. vi. 59.

513. *percomes*, one or two MSS. read *porcomes*.

515. *res iniquitatis*, 'the strange event,' i. e. the sudden appearance of their friends. *Iniquitatis* is explained by ll. 516, 517.

516. *disimulant*, either 'hide their presence' (or *adesse*, or 'their emotions' (as *timores* *metus*)). *intrae* *cava*, 'enfolding mist.' The mist is called hollow because it encloses and surrounds them: cp. ii. 360 *atque* *atque* *invenientur ambo*.

518. *conatis* here used distributively = *conatus*: cp. G. ii. 42; *nam* explains *clamorem* in the line above. The appearance of men from all the ships shows Aeneas that the whole fleet is there. Many MSS. give *quid* *venient* *causati* = 'why they come in a body,' 'why so many come;' *nam*, etc. then explains *causati*. But it is difficult to see why Aeneas should wonder that all the deputies come together.

519. *veniam*, 'grace,' 'favour:' cp. iv. 435 *extremam hanc oro veniam*. The restriction to one kind of boon—viz. 'pardon,' is a later use.

520. *introssi*, i. e. under the dome, where Dido sat in front of the *cella*, see note to l. 505 above.

521. *maximus*, sc. *natu*.

523. *gentes*, i. e. *Africas*.

524. *maria omnia vesti*, 'swept over every sea,' the acc. denoting the thing over which motion takes place. Cp. v. 627 *cum freta, cum terras omnes . . . ferimur*.

525. *infandos*, 'unutterable,' and so 'horrible.'

526. 'Spare a god-fearing race, and incline thine ear to our cause.' *propius* = *praesentius*, 'look favourably upon'; cp. viii. 78 *propius tua numina firmes*.

527. *populare*, infin. of purpose, a poetical usage: cp. Hor. Od. i. 2. 8 *fecis egit altos Visere montes*, 26. 3 *tradam protervis . . . portare ventis*. It is not infrequent in the comic poets after verbs of motion; cp. Plaut. Asin. 910 *equis currit pollictorem arcessere*?

529. 'Such violence is alien to our nature (cp. *pia generi* above), such insolence is not to be met with in the vanquished.' Their character and their condition are double reasons for abstaining from outrage.

531. *ubere*, 'richness of soil;' *oīōap apoīōys* Hom. Il. ix. 141.

533. *duds*, i. e. Italus, whom Thucydides (vi. 2) calls king of the Siculi—Itali and Siculi being varieties of one race. *Italia* = *Vitalia*, the land of cattle (*vitalis*), and Italus is a legendary invention subsequent and not prior to the name of the race.

534. *hic cursus fuit*, lit. 'this was our course,' i. e. 'hither was our course'; cp. iv. 46 *hunc cursum*. A few inferior MSS. give *huc*. The presence of such unfinished lines (hemistich), of which there are thirteen in the first two books, and fifty-four in the twelve books, has been supposed to indicate the unfinished state of the poem; but with very few exceptions (e. g. ix. 721) the sense is complete as they stand, and it is possible that (like hypermetric lines) they are an intentional variation from metrical uniformity. See below on ii. 623.

535-538. *assurgens* combines the ideas of the star and the waves rising. *penitus*, see l. 512. *proacibus*, 'boisterous.' *superante salo*, 'as the surge overpowered us.'

539. *quae tam*, etc. = *quae tam barbara est ut permittat*; cp. G. ii. 315 *nec tibi tam prudens quisquam persuadeat auctor*.

543. 'Yet look for gods that remember the right and the wrong.' There is no need to understand *fore*. *sperare*, 'expect'; cp. Ecl. viii. 26 *quid non speremus amantes*.

544, 545. 'Aeneas was our king, than whom never lived a man more just, more renowned in piety, or in arms and battle.' *Nequie* is omitted before *justior*, a not uncommon idiom: cp. Caes. B. C. iii. 71 *sed in litteris, quas scribere est solitus, neque in fascibus insignia laureae praetulit*.

547. **aetheria**, properly of the *aether* or upper air; *aer*, *aurae*, etc. being the atmosphere which we breathe. Virgil, however, uses *aether* loosely; e.g. l. 587 *scindit se nubes et in aethera purgat aperatum*, where it is distinctly the atmosphere of earth. **umbria**, local abl., 'lies in the cruel shades of death.'

548. **officio**, etc., 'nor will you repent of having been the first in the race of kindness.' Wagner, Forb., and others, thinking *non metus abrupt*, read *non metus, officio ne*, etc., on authority of one late MS. ('there is no fear that you will regret'). But the alteration is unnecessary.

549. **Sunt et**, etc., i.e. besides Italy, if we are debarred from reaching it.

550. **armaque** is the reading of the best MSS. and prob. = 'warriors,' 'armed assistance.' *Arvaque* is an easier reading, but not so well attested.

552. 'To fashion planks in the woods, and strip (the boughs for) oars.' Oars were made from branches clear of leaves and twigs, hence *lonsae*.

553. **spes Iuli**, 'our hopes in Iulus:' cp. vi. 364 *spes surgentis Iuli*.

558. **regem**, predicate 'as our king.'

559. **ore fremebant**, 'shouted assent,' 'applauded.'

561. **vultum**, acc. after passive verb; see on ll. 228, 320.

562. **Solvite corde metum**, a Virgilian variety for the more ordinary *solvite corda metu*.

563, 564. **Res dura**, 'stern necessity.' **custode**, collective, as *milite* ii. 20, iii. 400.

565. **nesciat**, potential, 'who can there be that knows not?'

567, 568. 'Not so dull the hearts we Carthaginians own; not so far from our Tyrian town does the Sun yoke his steeds;' i.e. we are not so outlandish.

570. **optatis**, 'choose:' cp. l. 425 above.

572. **et**, disjunctive: 'or would ye settle side by side with me in this my realm?'

573. **Urbem**. Attraction of the antecedent into the relative clause (and consequently into the case of the relative) is not uncommon: but it seldom, as here, retains its position before the relative. Cp. Ter. Eun. iv. 3. 11 *Eunuchum quem dedisti, quas turbas dedit?* and for the more usual order, ib. And. prol. 3 *Populo ut placent, quas fecisset fabulas*, Hor. Sat. i. 10. 16 *Illi scripta quibus comocida prisca viris est*.

574. 'Trojan and Tyrian in mine eyes (*mihi*, dat. ethicus) shall be held alike;' cp. x. 108 *Tros Rutuluse fuit, nullo discrimine habebo*. **agotur** apparently stands for *ducetur*, 'shall be regarded;' but there is no other example of such an usage.

576. **certos**, 'trusty messengers;' cp. Cic. Fam. i. 7. 1 *quotiens mihi certorum hominum potestas erit, quibus recte dem, non praetermissam*.

578. **si errat**, 'if perchance he is wandering.' The sense 'to see

whether' (Con.) would require subjunctive, as in l. 181 *Anthea si quem . . . videat.*

580. *erumpere*, with accusative, instead of the usual prep. and ablative, a construction common in poetry and post-Aug. prose: cp. Hor. Od. iv. 15. 10 *Rectum evaganti licentiae*, Liv. ii. 37. 8 *excedere urbem*, Tac. Ann. i. 30 *egredi tentoria.*

583. *recepitos, sc. esse*: they did not see the fleet before them.

584. *Urus, Orontes*: cp. l. 113 above, vi. 334.

585. *dictis, etc.* 'The rest is as your mother told;' see above, l. 390 sqq.

587. *purgat* (supply *se* from *scindit se*), 'clears itself,' and so 'melts.'

588-593. 'There stood Aeneas shining in the clear day-light, godlike in face and bust; for his mother's self had shed upon her son the beauty of flowing locks, the rosy bloom of youth, and bright lustre in his eyes; as when an artist's hand lends grace to ivory, or silver or marble are set in yellow gold.' Almost translated from Hom. Od. xxiii. 156-162. *affarata* with *caesarium* is an instance of zeugma.

598. *Danaum*, see l. 30 above.

599. *exhaustos*, 'worn out by.' *Exhaustis*, another reading, is plausible in itself, but has little MS. authority.

600. *socias (nos tibi) urbe domo* (modal ablatives), 'biddest us share thy city and thy home'—referring to Dido's offer, ll. 572-574.

601. *opis* in its original sense of 'power' or 'means'; cp. Sall. C. i. 1 *summa ope niti. nec quidquid*, etc. = *nec opis est Dardanorum qui-cumque sunt ubique.*

603. 'May Heaven—if any powers there be that look upon the good, if justice and conscious worth be of any account on earth (*quid*, predicate)—may Heaven give thee due reward!' cp. ii. 535 sqq.

605. *Quae tam laeta*, etc., see above l. 539: 'what age had the happiness to bring you forth?'

607. *dum montibus*, 'while shadows move along the hollows on the hills, while the heaven feeds its stars.'

608. *pascet*, from Lucr. i. 232 *unde aether sidera pascit?* where it is explained that the ether provides fuel or nutriment to the fires of the stars.

613. *primo*, adj. with adverbial meaning; 'first at the hero's presence, then, etc.'

616. *immanibus*, 'this savage coast,' with reference to the native Libyans.

617. *Dardanio Anchisae*, hiatus after long vowel in accented syllable of foot, an imitation of Greek rhythm not uncommon in Virgil, cp. Ecl. vii. 53 *stant et iuniperi et castaneae hirsutae.*

619. *Teuocer*, on his return from Troy to his native Salamis, was expelled by his father Telamon, and founded a new Salamis in Cyprus: Hor. Od. i. 7. 21 sqq.

625. *ferebat*, 'used to extol ;' cp. viii. 288 *qui carmine laudes Herculeas et facta serunt.*

626. *volebat*, 'gave out that he was,' like the Homeric *εὑρεται εἴραντες*.

632. *indicit honorem*, 'orders a sacrifice ;' cp. iii. 264 *meritosque indicit honores.*

636. *munera laetitiamque deū*, 'the joyous gifts of the wine-god,' lit. 'the gifts and joyfulness : ' a present of wine is sent along with the other gifts. The asyndeton is to be explained by the unfinished state of the passage. For the use of *deū* = 'Bacchus,' cp. ix. 336 *multoque iacebat Membra deo victus.* The v. l. *dii* = *dei* rests on the authority of Aulus Gellius. *Munera laetitiamque dii* would = 'gifts to gladden the day,' and be in apposition to *tauros* etc. *Dii* is not found elsewhere; but *specii* (Matius), *progenii* (Pacuvius), *fidi* (inscr.), show that it is a possible form. On the whole it seems safest (with Con.) to follow MS. authority.

637. *domus interior*, i.e. the *atrium*; so ii. 486. *splendida*, etc. with *instructur*, 'is set out in the splendour of kingly state.'

639. *vestes*, sc. *stragulae*, 'there are coverlets exquisitely wrought and dyed in royal purple ;' *sunt* must be supplied.

640. *ingens*, 'massive.'

644. *rapidum*, 'with speed,' adj. for adverb.

645. *ferat*, subjunctive in virtual *oratio obliqua*, implied by *praemittit*, 'bidding him bear the news : ' cp. xi. 513 *equitum levia improbus arma Praemisit, quarenter campos.*

646. *stat*, 'rests on,' 'is centred in.'

648. *pallam*, a long 'gown' or 'dress,' worn by women and persons of dignity, also by musicians on the stage, over the *tunica*. *signis auroque* = *signis aureis*, 'with figures of gold,' an instance of hendiadys.

651. *peterēt*, the old quantity, introduced by Virgil as an antiquarian ornament. The licence only occurs with the accented syllable of a foot : cp. v. 853 *nusquam amittebat oculosque sub astra tenebat.*

655. *bacatum*, set with *bacae*, 'pearls ;' cp. Hor. Epop. viii. 14 *aceto Diluit insignem bacam.* *duplooom* is explained by *geminis auroque*, 'a crown doubly decked with gems and gold.'

658. *faciem*, 'shape,' of the general appearance ; for the construction see on l. 228.

659. *furentem*, proleptic, 'fire her with mad desire.'

661. *ambiguam*, 'treacherous,' referring probably to Pygmalion's fraud, l. 346 above. *bilingues*, 'double-tongued,' 'crafty,' lit. 'speaking two languages ;' an anachronism, reflecting the later Roman feeling against *Punica fides*. The word occurs several times in Plautus as a reproach (e.g. Pers. ii. 4. 28 *tanquam proserpens bestia est bilinguis et sceleratus*) but refers to the serpent's forked tongue, and not to the notion of speaking two languages.

662. 'The thought of Juno's wrath torments her, and care returns as night draws on.'

665. **Typhoia**, 'which slew Typhoens.'

668. **iactetur**, see on l. 651 above and cp. v. 284 *oli serva datūr, operum haud ignara Minervae*. *Iacteturque*, the reading of most MSS., does not make sense. *acerbae*, the MSS. vary between *acerbae* and *iniquae*, but *iniquae* is probably a recollection of viii. 292 *satis Junonis iniquae*.

669. **nota** for *notum* is a Graecism, cp. Hdt. i. 91 τὴν πεπρωμένην μηπαρ διδύτατη λαττα διορθύειν καὶ θεῷ.

671, 672. **quo se**, etc. 'What is to be the end of Juno's hospitality.' Juno, the patroness of Carthage, had driven Aeneas thither. *vertant* is best taken as a deliberative subjunctive. *cessabit*, sc. Juno, 'she will not be idle at so great a crisis of fortune.'

673. **capere**, etc., a metaphor from besieging operations.

674. **quo numine**, 'by any power divine,' i.e. by Juno.

675. **meoum**, 'like me,' *pariter atque ego*, cp. G. i. 41 *mecum miseratus agrestes*. Venus wishes Dido's affection to be as sincere as her own. Some editors object that a mother's love could not be compared to that between a man and woman, and take *meoum teneatur*, 'may be kept on my side.' But this seems an over-refinement.

679. **pelago**, abl., 'remaining from sea and fire.' The prepos. *de* is omitted, as often in poetry : cp. l. 647 above, *Iliacis erepta ruinis*.

682. **ne qua**, sc. *ratione* : 'that he may by no means discover the fraud or interpose to prevent it'—lit. 'come between us and its accomplishment.'

683. **faciem . . . falle dolo** = 'counterfeit his form.' *noctem non amplius unam*, 'for one night only.' *amplius, plus*, etc. are often used in this way, without altering the case of the subst., just as if *quam* had been added : cp. Ter. Ad. li. 1. 46 *Homini misero plus quingentos colaphos infregit mihi*.

685. **laetissima**, 'in the fulness of her joy.'

688. **fallas**, sc. *cam*, 'poison her unobserved.'

692. **irrigat**, 'sheds the dew of calm slumber o'er his limbs;' cp. Lucr. iv. 907 *somnus per membra quietem Irriget*; Keble, 'Evening Hymn :'

'When the soft dews of kindly sleep

My wearied eyelids gently steep.'

The Homeric γλυκὺν ὄνον ἔχειν, as Con. shows, is a different image, of sleep enfolding like a cloak. *deo*, 'with power divine.'

697, 698. **Cum venit**, 'when he arrives . . . the queen has already taken her place.' *aulaeis superbis*, abl. of circumstance, 'amid' and so 'under lordly hangings upon a gilded couch' (*sponda*, abl. loci). *medium*, 'among' her guests; the supposed reference to the host's place in the centre of the *triclinium* is unnecessary.

700. **disiunibit**, impers., 'they take their several places' (*dis-* implying distribution of a number of guests). The word is specially used of reclining at table : e.g. Lucr. iii. 912 *ubi discubuerentque pocula super*, adv. with *strato*, 'spread upon the couches.'

702. **tonsis villis**, 'with shorn nap.'

703. *longo* is the reading of all the MSS. except Pal. *struere* refers, of course, not to the process of arranging provisions on the table, but to that of piling them in the store-houses. The other reading *longam* is given by Pal., and has the authority of Charisius, the oldest extant grammarian. *Longam penum struere* would = 'to pile up provisions for a long time.' This is rather a strange phrase, but was apparently read by Ausonius (310-390 A.D.), who has the same expression in *Id. iii. 27 cui non longa penus, huic quoque prompta famis.* But Gellius (125-175 A.D.) tells us that both readings were known in his time, so that *longam* cannot claim to be of superior antiquity. In favour of *longam* it may be said that, being much the more difficult expression, it would be very likely to be altered into the ordinary Virgilian phrase *ordine longo.* But on the whole it seems safest to follow the almost unanimous authority of the MSS.

704. *flammis adolere penates*, 'to kindle the hearth with fire.' *adolere* = 1. to 'increase' (root *ol*, cp. *adulescens*), and so to 'heap up,' 'pile up.' Cp. *Lucret. iv. 1237 adolentque altaria donis.* 2. to 'burn,' especially in a sacrificial sense, as here. Prof. Nettleship ('Contributions to Latin Lexicography') derives the word in its second sense from a different base, *al*, seen in *altare.*

710. *flagrantes*, 'glowing,' appropriate to the god of love; cp. *Catull. lxiv. 91 flagrantia declinavit lumina.*

713. *expleri* in middle sense, 'cannot sate her longing.'

715. *complexu colloque*, local abl., 'in his embrace and on his neck.'

716. *falsi*, 'pretended.'

720. *Acidaliae*, from the Acidalian spring in Boeotia, where Venus was said to bathe with the Graces.

721. *vivo*, as opposed to her love for the dead Sychaeus. *praevertere*, 'to preoccupy,' cp. *Plaut. Mil. Gl. iii. 1. 58 Neque praeripio pulmentum, neque praevorto poculum.*

722. *resides* is coupled with *desueta* in the only other passages in Virgil where it occurs, vi. 814, vii. 693, 'her long-calmed feelings and long vacant heart' (Kenn.).

723. *mensaeque remotae*, see on l. 216.

724. *vina coronant*, 'wreath the wine-cups' with garlands, a custom at Roman feasts; cp. *Aen. iii. 525 magnum cratera corona Induit impeditque mero*, *Tib. ii. 5. 98 coronatus stabat et ipse calix*, *Stat. Silv. iii. 76 redimitaque vina liripiunt famuli.* An obvious Homeric parallel is the phrase *κοντρίπας διεστήθαρρον ποτοῖο* (Il. i. 470, Od. i. 148, etc.), which however = 'fill to the brim:' hence some have supposed Virgil to use *coronare* in this, instead of the more obvious and literal, sense. But it is more probable that, with Homer's phrase in his mind, he varied the meaning.

727. *funalia* (nom. plur. of *funalis*) = 'torches' made of twisted rope covered with wax.

730. *a Belo*, sc. *orti*, 'of the race of Belus.' *soliti*, sc. *implicere.*

735. 'And do ye, my Tyrians, grace our gathering with your approval,' lit. 'celebrate in friendly spirit.'

736-740. *laticum*, genitive explanatory of *honorem*, 'the offering of wine.' *lubato*, abl. absol. of impersonal verb; cp. *auspicato* Liv. v. 38: so also *audito*, *cognito*, *nuntiato*, *comperito*, etc. *inrepitans*, 'with a challenge'—lit. 'chiding,' 'bidding him be quick.' *ille impiger*, etc., 'he briskly drained the foaming bowl, drinking deep from the well-filled gold,' cp. Hor. Sat. i. 5. 16 *multa prolatus vappa*. This custom of drinking a cup and passing it on to another with some wish for his health (*propinare poculum*, *τροπίειν φάλαρ*) survives from mediaeval practice in the 'grace-cup' of civic and collegiate entertainments: *Propino tibi, domine, et omnibus Wiccamicis*, being the formula still in use at New College, Oxford.

740, 741. The introduction of the bard (*erinitus*, after the fashion of Apollo) is Homeric—see Od. i. 325 sqq., viii. 499 sqq. *Atlas*, the mythical forerunner of physical philosophers, is chosen as the instructor of the Carthaginian bard, from his identification with the African mountain. In Hom. Od. i. 52 he is called *ἀλοφόπων*, a word implying (like our 'wizard,' from *wissen*, 'to know') the suspicion felt by ignorant people of deep and mysterious knowledge. *personat*, neut., 'fills the hall'; cp. Cic. Phil. ii. 41 *personabant omnia vocibus ebriorum*.

742. *labores*, 'eclipses:' cp. G. ii. 478 *defectus solis varios, lunaecque labores*, Prop. ii. 34. 52 *fraternis luna laboret equis*.

744. Repeated Aen. iii. 516, as a poetical equivalent for the stars in general. *Hyadas* (*βάδος*), seven stars in the head of Taurus, the rising of which, May 7-21, was often marked by rains: they are daughters of Atlas, sisters of the Pleiades. *geminos Triones*, 'the twin Bears,' i.e. the two constellations of the Great Bear and the Little Bear, near the North Pole. *Triones*—lit. 'the ploughing oxen.' The name of *Septentriones* was first given to the Great Bear, because the seven bright stars of which it is composed were supposed to resemble seven oxen. Then *Triones* was used as a name for the two Bears, the Little Bear being a constellation similar in shape to the Great Bear, but of less prominence.

745, 746. Repeated from G. ii. 481, 482.

747. *Ingeminant*, used absolutely as Aen. ix. 811 *ingeminant hastis. Ingeminant plausu*, 'applaud repeatedly.'

749. *longum* repeats the idea of *trahebat*, 'long draughts of love.'

751, 752. *Aurorae filius*, Memnon. *quibus armis*, his arms were made by Vulcan, and appear to have been described by one of the writers of the Epic Cycle: see on l. 488. *Diomedis equi*, taken by Diomede from Aeneas (Il. v. 263 sqq.), and used by him in the chariot race (Il. xxiii. 377 sqq.). Virgil perhaps recollects their prowess in the race, forgetting that they were once Aeneas' own, and that for Dido to ask Aeneas about them as 'Diomede's horses' is *mal à propos*. Some think that the horses taken by Diomede from Rhesus are meant (Il. x. 567; Aen. i. 472).

753. *Immo age*, 'nay, come then.'

NOTES TO BOOK II.

ARNERAS tells the story of the fall of Troy, so far as he himself was an actor or spectator therein. Macrobius (Saturnalia v. 2) represents it as generally notorious that all the details are taken from one Pisander, who wrote a mythological history of the world in verse: but the silence of all other authorities makes this statement suspicious. Heyne (Exc. I to Aen. II) supposes Macrobius to have confounded two Pisanders—the one who wrote the poem in question being really after Virgil's time. Others, with perhaps more probability, suppose that this poem was an 'Epic Cycle' or collection of poems, edited by Pisander: which Cycle would naturally contain the *Ilion* *epos* of Arctinus (see note to Aen. i. 488), and the *Ilios* *epos* of Lesches, to both of which Virgil is believed to have been indebted. The former of these poems (if the analysis of Proclus can be trusted) seems to have been pretty closely followed; e.g. in the debate about the wooden horse (ll. 32-38), the story of Simon (ll. 57-191), of Laocoon (ll. 199-238), and of the murder of Priam by Pyrrhus at the altar of Zeus *Spanios* (ll. 506-551). It also contained the account of Deiphobus' death at the hand of Menelaus, to which allusion is made by the shade of Deiphobus in Aen. vi. 520 sqq. But Virgil's debt to the *Ilios* *epos* is less clear: for Lesches seems to have followed different traditions—e.g. that Priam was murdered at the palace door, that Aeneas' wife was Eurydice, not Creusa, and that Aeneas was taken prisoner by Neoptolemus. Virgil no doubt followed the legend in its main bearings as gathered from the Greek epic writers, holding himself free to vary minor details and give his own colouring to the whole; which, by universal consent, he has successfully accomplished, this Book, with Books IV and VI, being generally accepted as the best evidence of his poetical greatness. He also, no doubt, made use of the Roman tragedians, Livius Andronicus, Naevius, and Pacuvius, whose works were mainly adaptations of Greek dramas on heroic subjects. Conington, Introd. to Book II, compares Virgil's treatment of his subject with that of the later writers Smyrnaeus (circ. 390 A.D.), Tryphiodorus (circ. 400 A.D.), and Tzetzes of Constantinople (circ. 1150 A.D.): but to show that Virgil surpassed such poetasters is only faint praise.

1. 'All at once were hushed and kept their gaze intently fixed' (upon the speaker). *intantū*, to be taken adverbially. *Continevere*, of momentary, *tanquam*, of continued action.

3-6. *Inanandum*, predicate. 'Too sad for words, O queen, is the tale of sorrow you bid me revive, how the Danai have overthrown the power and the ill-starred realm of Troy; the woes mine eyes have seen, and the deeds

wherein I had a great part to play.' *ut . . . eruerint*, dependent interrog. after the idea of narration implied in *renovare dolorem*. *pars*, cp. x. 427 *pars ingens belli*; Tennyson's Ulysses, 'I am a part of all that I have met.'

6. **fando**, abl. of circumstance, equivalent to present part.: cp. Livy xxii. 14 *Saguntum oppugnari indignando foedera et deos ciebamus*, Tac. Ann. iii. 31 *Corbulo plurima per Italiam itinera interrupta et impervia clamitando, executionem sius negotii libens suscepit*.

7. **Myrmidonum Dolopumve**, not to be constructed with *miles*. The Myrmidons and Dolopes were troops of Achilles.

9. **praecipitat** (intrans. as ix. 670 *nimbi In vada praecipitant*), 'is dropping from the sky,' the opposite image to l. 250 below. 'The ancients pictured the night as following the course of the sun or day; rising, like him, out of the ocean in the East (Aen. ii. 250); traversing, like him, the whole sky (v. 835); and setting, like him, in the ocean in the West (ii. 8)' (Henry).

12. **refugit**, lit. 'hath shrunk,' the perfect expressing the instantaneous and instinctive action of the feeling (Con.).

14. **labentibus** = *dum labuntur*, 'while so many years went gliding by.'

15. **instar**, accus. of a subst. = 'likeness,' 'figure,' used adverbially, as *δίκην* in Greek. **Palladis arte**, cp. Hom. Od. viii. 493 *ἴππον δουπαρέον τὸν Ἐπείος ἐπίσημεν οὐν 'Αθηνύ*.

17. **votum**, a votive offering, lit. a thing 'vowed' or 'devoted' (neut. part. of *vovo*).

18. **Huo** is explained by *casco lateri*, cp. Ecl. i. 54 *hinc . . . vicino ab limite*, Aen. i. 538 *hic . . . vestris oris*. **corpora**, periphrastic, like Gk. *δέμας*, cp. vi. 22 *seplena quolannis Corpora natorum*.

23. **male fida**, i.e. *non fida*: cp. G. i. 105 *male pinguis*, Aen. iv. 8 *male sana*.

24. **huc with proiecti**.

29. **tendebat** (sc. *tentoria*), 'pitched his tent,' cp. viii. 605 *latis tendebat in arvis*.

31. **Minervae**, objective gen., 'the gift to Minerva.'

32. In Homer (Od. viii. 504-510) the Trojans first drag the horse to the citadel (which in Virgil is not done till l. 245 below), and then debate what to do with it. Virgil apparently follows Arctinus: cp. Proclus' analysis of the *Ιλίου πέρσις* (*τοῦ μὲν δοκεῖ κατακρημνίσαι αὐτόν, τοῖς δὲ καταφλέγειν, οἱ δὲ λεπόν αὐτὸν ἀγαπεθῆναι*). The proposal to burn the horse does not occur in Homer. In l. 39, however, Virgil seems to reflect Homer's expression *τοι δέ ἀκριτα πόλλα ἀγόρευον* ('spake many things confusely').

34. **dolo**. Thymoetes might be suspected of treachery, as he had grounds of hostility against I'riam, who had put his wife and son to death. **ferabant**, 'were tending in that direction,' cp. vi. 295 *via fert*: Cic. Pis. 2. 5 *quod ita existimabam tempora reipublicae ferre*, and Gk. *φέπειν* (of a road).

37. **subiectisque**, *subiective* would be the more correct expression, as burning and throwing into the sea are not compatible with one another: but cp. Tib. 49, 50 *Illa velim rapida Vulcanus carmina flamma Torreat, et liquida delcat annis aqua.*

47. **urbi**, for *in urbem*: poetical use of dat. to express local relation instead of the usual prepos. and case: cp. vi. 451 *it clamor caelo*, Livy ix. 22 *adequitabant Samnites vallo.*

49. **et** = *etiam*, 'even.'

51. **curvam**, etc., 'the ribbed arch of its belly.'

52, 53. **illa**, the spear. **recorosso**, 'the womb shook again' (Con.). **cavae** with **insonnere**, 'rang with a hollow sound.'

54, 55. 'And if the will of the gods had so permitted, if our own judgment had been unwarped,' etc. **si fata deum**, sc. *fuissent*: cp. i. 433 below, *si fata fuissent Ut caderem.* **mens**, sc. *nostra.* **non laeva**, to be taken closely together, 'not foolish.' **impulerat**, indic. for rhetorical liveliness, as Hor. Od. ii. 17. 21 *Me truncus . . . Sustulerat, nisi Faunus ictum Dextra levasset.*

56. **staret**, 'would now be standing.' The MSS. vary between *staret*, *stares* and *maneret*, *maneres*.

57-72. The story of the Greek deserter Sinon is originally from Arctinus, see Introd. to this book: and Sophocles made it the subject of a tragedy. One version makes him mutilate himself, like Odysseus in Od. iv. 244; whence perhaps the whole story.

57. **manus**, acc. of part: see on i. 228.

59. **ultra**, with **obtulerat**, 'of his own accord.'

60. **strueret**, 'compass;' so *struere insidias*, etc. **hoc ipsum**, i.e. that he might be brought to the king.

61. **animi**, 'at heart,' 'in spirit,' occurs very frequently, e.g. Lucr. i. 136 *nec me animi fallit*, Virg. Aen. v. 202 *furens animi*, xi. 417 *egregius animi*, Liv. i. 58 *aeger animi*. It was probably a relic of the old locative case.

62. **versare** = *exercere*.

63. **inuentus**, 'warriors,' so *iuvenes* i. 348 below, see on i. 467.

65. **Accipe**, 'hear.'

71, 72. **super**, adv. 'moreover.' **ipse**, they would naturally welcome a deserter. **poenas cum sanguine** = *poenas et sanguinem*, cp. i. 378 below, *pedem cum voce repressit.*

74, 75. **Hortamus**, etc., 'we bid him say of what race he is sprung, what news he brings; let him tell us what makes a captive so bold' (i.e. what induced him to court captivity—*ultra*, l. 59). Con. places a pause at **fari**; making all that follows *oratio obliqua* after **memoret**; but iii. 608 supports the punctuation here given.

76. This line, which is repeated iii. 612, is omitted in many MSS., and is inconsistent with l. 107 below. It is therefore very likely that it was interpolated in this place.

77. *fuerit*, 2nd fut. indic., 'I will confess the whole truth, come what may;' cp. the imitation by Phaedrus (A.D. 15), *Sed iam, quodcumque fuerit, ut dixit Sinon, . . . Librum exarabo tertium Aesopi stilo*. Others take *fuerit* as perf. subj., 'all that has happened.'

78. *vera*, adverbial, 'I will confess truly.'

80. *improba*, 'with all her malice.' *vatum*, 'false,' cp. i. 392 *vani parentes*.

81, 82. 'If the name of Palamedes of Belus' line has ever reached you in talk.' *aliquid* is adverbial, and = *alicubi*: cp. i. 181 *Anthea si quem . . . videat*, 'can see Antheus anywhere.' *incolita fama gloria*, 'glory bruited by the voice of fame' (Kenn.). **Palamedes**, a post-Homeric character, said to have exposed the feigned madness of Ulysses when shirking the Trojan war. He afterwards became regarded as a great inventor, like Prometheus, and was a favourite character of the Sophists. He was the son of Nauplius, king of Euboea, and so a descendant of Belus, king of Egypt.

83, 84. *falsa sub proditione*, 'under a false information' = *falso sub criminis* (Juv. x. 69). *infando indicio*, 'on monstrous evidence.' The story was that Ulysses revenged himself by secreting in Palamedes' tent a sum of money and a forged letter from Priam. *quia bella vetabant*, the real cause of their hatred to him; not the charge, which would require *vetaret*.

85. *cassum*, 'shorn of light,' cp. xi. 104 *aethere cassis*: and for-light = life, Aen. iv. 31 *O luce magis dilecta sorori*.

86. *illu*, etc. is apodosis to l. 81. 'As his companion and kinsman my needy father sent me hither to war in my earliest youth.'

87. *pauper* helps to account for Sinon's dependence.

88. 'While he stood with royalty unimpaired, and had weight in councils of the princes, I also had somewhat of note and honour.'

91. *concessit*, 'he left the shores of earth,' i.e. died. *superis*, in contrast to the realms of Hades.

94. *si . . . tulisset*, 'if any chance should have so ordained,' the regular construction in *oratio obliqua* for fut. perf. in *oratio recta*, cp. iii. 652 *hunc me, quaecumque suisset, addixi*; and Liv. xxxiv. 6 (cited by Con.) *cui non appetat inopiam et miseriam . . . tamdiu mansuram quamdiu causa scribendae legis mansisset?* Here *oratio recta* would be *ultor ero, fors si qua tulerit*; and in Liv. l. c. *inopia manebit quamdiu causa scribendae legis manserit*.

97-99. *Hinc . . . labes*. 'Hence the first stroke (lit. downfall) of misfortune.' *terre, spargere, quaerere*, historic infin. *quaerere conscientia arma*, 'look for allies to plot with' (Con.): lit. 'look for allies as a conspirator.'

100-104. 'Ay, and he rested not till with Calchas for his tool—but why indeed (*autem*) do I harp in vain on this unwelcome tale? why waste your time, if you hold all Achaeans alike (in one rank or category), and 'tis

enough to hear that name (*id = me Achivum esse*)? At once wreak your vengeance: this would be of Ithaca desire, for this the sons of Atreus would pay you well' (lit. 'buy at great price'). For *enim* as an affirmative particle cp. G. ii. 104 *neque enim numero compredere reser* — 'and indeed;' *ibid.* 509 *plausus . . . geminatus enim.* *sed autem*, a colloquial idiom, frequent in the comic poets. *iamdudum*, 'instantly,' 'without delay;' so often in poetry: cp. G. i. 213 *iamdudum incumbe aratris,* *Dum sicca tellure licet;* Ov. M. xi. 482 *ardua iamdudum demittite cornua.*

107. *ficto pectore*, 'with dissembling heart,' cp. Hor. Sat. i. 3. 62 *fictum astutumque vocamus.* The *pass.* notion 'feigned' or 'fictitious' passes into the *act.* 'crafty,' 'dissembling.'

111. *hiemps*, 'the storminess of the sea' — 'the rough and stormy deep.' So *flammea diri Montis hiemps* (of Vesuvius) Stat. Silv. iii. 5. 72; *mutati coepit amoris hiemps* Ov. Her. 5. 34; *hiemps rerum* (of war) Claud. B. Get. 151.

112. *hio*, pronoun, so *molem hanc equi* l. 150. *acernis*, 'of maple;' cp. *abiete* l. 16, *pineo* l. 258. The poet represents the general idea of wood in various ways, as that of wind by various names of winds.

114. *scitantem*, 'as an enquirer,' and so almost = *scitaturum* or *ut scitaretur*, cp. i. 518 *cunctis nam lecti navibus ibant Orantes veniam;* Liv. xxi. 6 *legati Romani missi, auxilium orantes.* Heyne read *scitatum* (supine) from Med.

116. *virgine*, Iphigenia. *sanguine et virgine caesa*, hendiadys, for *sanguine caesae virginis.*

118. 'With blood must your return be bought, and heaven be appeased by a Grecian life.' *litare* = 'to make a favourable sacrifice,' 'appease the gods.' Cp. iv. 50 *sacrisque litatis*; Pers. ii. 75 *farre litabo.*

121. *parent* (sc. *mortem*), interrogatio obliqua depending on *tremor*, which implies anxious surmise. The omission of the object may be 'rhetorical, to produce a sense of horror:' but perhaps the use of *parare* of divine ordinance may account for it — some kind of fate or destiny being necessarily implied.

122. *magnō tumultu*, 'with violent clamour,' said of Ulysses, and not of the multitude: cp. *magnis Ithaci clamoribus* in l. 128 below.

123, 125. *numina*, 'directions.' *canebant*, 'foretold,' oracles being often delivered in verse: cp. iii. 373 *haec deinde canit divino ex ore sacerdos.*

126. *tectus*, perhaps = 'mysterious,' 'cautious' (as often in Cic.): but an obvious imitation by Statius (Theb. iii. 570 sqq., 619 sqq.) points rather to the literal meaning 'shut up in his tent.'

127. *opponere*, 'expose.'

129. *composito*, adv., 'as agreed,' showing that Calchas' delay was preconcerted. *rumpit vocem*, Gk. *ἔρρηξε φωνήν*, 'he broke forth,' cp. iii. 246 *rumpitque hanc pectore vocem.*

131. *tulere*, 'endured:' this is better than to make *conversa tulere* = *converterunt*.

133. *salmæ fruges*, 'meal mixed with salt' and sprinkled on the victim's head, as *mola* Ecl. viii. 82: cp. Gk. *οὐλοχύται*.

135. *obscurus in ulva*, to be taken together, 'concealed in the rushes.'

136. *dum . . . dedissent*, 'waiting for them to sail, if perchance they should sail.' The clause is practically *oratio obliqua*, expressing the purpose with which he was hiding. After a present tense it would have run, *dum vela dent, si forte dederint*, 'for them to sail, in case they do sail.' After the perfect *delitui* the tenses *darent* and *dedissent* were naturally substituted.

138. *natos* seems a poetical inconsistency—Sinon having been sent to war *primis ab annis* l. 87.

139, 140. *quos poenias*, double accus. after *repositoent*. *fors et*, 'perchance:' cp. xi. 50 *fors et vota facit*; Hor. Od. i. 28. 31 *fors et Debita iura vicesque superbae Te mancant ipsum*. The phrase literally = 'it is a chance, and they will demand.'

141. *Quod*, 'wherefore:' originally accus. of reference = 'as to which,' and thence used as a particle of transition; so with *si, nisi, utinam*, etc. Cp. vi. 363 *quod te per caeli iucundum lumen et auras, Per genitorem oro*.

142. *si qua est*, instead of acc., cp. x. 903 *per si qua est victis venia hostibus. quae restet*, lit. 'such as to remain' consecutive use of the relative. *Restat*, though adopted by most editors, has hardly any MS. authority. 'If there be aught of unsullied honour remaining anywhere among mankind.'

145. 'At these tears (abl. of circumst.) we grant him his life and our pity to boot.' *ultra* means that they gave him more than he had asked. The word is regularly used to denote something beyond what is expected. So *ultra inferre arma*, i.e. not only to act on the defensive, but attack, Liv. xxi. 1, 3; *compellare ultra*, not only to answer, but to speak first, l. 279 below.

149, 150. *edissere*, 'explain,' so Hor. Sat. ii. 3. 306. *quo?* 'to what end?'

151. *religio*, 'what sacred duty?' Two possible theories are in his mind, either that the horse was a religious offering, or that it was a military engine.

157. 'I am free to break my oath of fealty to the Greeks' (Con.), lit. 'the rights of Greeks sanctioned by oath;' *sacratum ius* = *sacramentum*, the military oath. Thus Sinon disclaims all obligations as a soldier, as a friend (*odisse viros*), as a colleague and confidant (*si qua tegunt*), and as a citizen (*patriae*, etc.).

160, 161. *promissis*, local abl.; *manere in* would be the prose construction. *feram* and *repandam*, fut. indic., 'as surely as I shall.'

163. *auxilis*, probably local abl., 'rested on the support of.' Some make it instrumental, 'stood firm by Pallas' aid;' but this does not harmonize so well with the words *spes* and *fiducia*.

164. *sed enim*, see on i. 19.

165, 166. **Palladium**. An image of Pallas, said to have fallen from heaven. *fatale*, 'fateful,' because the well-being of Troy depended on its safekeeping.

169. *fluere*, 'began to fall away.' *retro*, etc., the same phrase occurs in G. i. 200.

170. Of twenty-six monosyllabic endings in Virgil (i.e. where not preceded by another monosyllable) many are due either (1) to imitation of an older poet (e.g. l. 355 below *inde lupi cœu*), (2) to adaptation of rhythm to sense (e.g. l. 105 *praeruptus aquæ mons*): perhaps this falls under (1).

171. *en signa*, 'signs of that:' so iv. 237 *hic nuntius*, 'messenger of this,' vii. 495 *has poenas*, 'the punishment for this.'

172, 173. *arvere*, etc., 'a flash of light blazed forth in her staring eyes.' *arrectis*, 'raised in fury' (Con.): but is it not rather the idea of *arrigere animum*, *aures*, etc. transferred to the eyes, roused as it were to attention? For *salsus sudor* cp. our 'salt tears'; and for the phenomenon, common to all ages of superstition, G. i. 480 *aeraque sudant*; Milton, 'Ode on the Nativity,' 195:

'And the chill marble seems to sweat,
While each peculiar power forsakes his wonted seat.'

178, 179. 'Unless they seek fresh omens at Argos (cp. the Roman custom of returning home for fresh auspices after a disaster, Liv. viii. 30), and bring back with them that favour of heaven, which they brought away of old in their ships upon the sea.' The indic. *avexere* makes l. 179 not part of Calchas' injunction, but an explanation of *numen* added by Sinon. Some editors take *numen* as the Palladium, and suppose Virgil means us to infer that the Greeks had carried the Palladium away to Greece, and now find they cannot capture Troy without it. But this is impossible. There was no time for it to have been taken to Greece, for Calchas' utterance follows immediately on the portent.

180. *quod*, 'as to the fact that.'

182. *digerit*, 'arranges,' and so 'interprets.'

183. 'In exchange for the Palladium (now in Tenedos), and to atone for the insult to the deity.'

185. *immensam*, with *attollere*, 'rear to a vast height.'

186. *caelo*, 'to heaven,' poet. for *in caelum*.

188. 'Nor shelter the nation beneath their ancient faith,' the favour of Pallas being restored to them. The horse was built so large that the Trojans might have to leave it outside the city, and with it (according to the local ideas of Roman religion) the favour of the goddess. Where the statue or temple was, there was the god and his influence: hence the *evocatio*, or appeal to the gods of a besieged city to transfer themselves to Rome. See below on ii. 326, 351.

189. *violasset*, because of the *oratio obliqua*. It stands for *violaverit* in *oratio recta*; see on l. 136 above.

193. *ultra*, 'even,' or 'actually:' Asia would not only repel, but retaliate; see note to l. 145 above.

196. *capti*, 'deceived.' *coactis*, cp. Juv. xiii. 133 *vexant oculos umore coacto*, and Aesch. Agam. 794 *δύλαστα πρόσωπα βιαζόμενοι*.

199 sqq. The story of Laocoon was current in various forms before Virgil, and was the subject of a tragedy by Sophocles. The famous group of statuary in the Vatican known as the 'Laocoon,' discovered A.D. 1506 in the Baths of Titus, stood in Pliny's time in the palace of the Emperor Titus. Lessing, in his 'Laocoon,' was of opinion that it was of later date than the Aeneid, and was suggested by Virgil's description here, the discrepancies being due to the requirements of the sculptor's art. But it is now generally supposed to be of the later Alexandrian period, prior to the Aeneid.

201. *ductus sorte*, 'drawn by lot,' the epithet 'drawn' being transferred from the lot to the men. Cic. Rep. i. 51 *si e vectoribus sorte ductus ad gubernaculum accesserit*, Tac. Ann. i. 54 *sorte ducti e primoribus*.

202. *solemnes*, i. e. where the customary sacrifices take place.

205. *pariter*, 'side by side.'

206. *iubae*, cp. *angues iubati* Plaut. Amph. v. 1. 56 (of the serpents strangled by Hercules), *φονικολόφοι δράκοντος* Eur. Phoen. 820. Pliny, N. H. xi. 37, is sceptical on the point, *draconum cristas qui viderit, non reperitur*; but the mane is an accepted mark of a dragon or monstrous serpent: thus Milton, 'Par. Lost,' vii. 395:

'The serpent
Of huge extent sometimes, with brazen eyes
And hairy mane terrific.'

208. *legit*, 'skims' the deep. *immensa volumine terga*, 'their huge undulating backs;' *volumine* is abl. of respect with *immensa*.

210. *suffecti*, 'sussused,' more usually *infecti*.

212. *agmine certo*, 'with unswerving march.'

216. *auxilio*, dative of purpose, cp. vii. 551 *ut auxilio veniant*, i. 22 *venturum excidio Libyac.*

219. *terga*, acc. after *dati* (middle), 'having twice thrown their scaly backs around his neck;' see note on i. 320.

223. *qualsi mugitus*, sc. *est*. Others take *mugitus* as acc. plur., and supply *tollit*.

224. *inoertam*, 'ill-aimed,' opposed to *certam* xi. 767.

227. *deae*, i. e. a colossal statue like that of Athene at Athens.

228-231. *novus*, 'strange.' *insinuat*, used intransitively; so Cic. Fam. iv. 13. 6 *in ipsius consuetudinem insinuabo*. *scelus = poenam sceleris*, 'has paid the forfeit of his crime.' *qui laeserit*, 'for having injured;' *oratio obliqua*, a primary tense being used, because *expendisse* is perfect, not aorist.

234. *muros*, 'the walls,' *moenia*, 'the buildings' within the walls: cp. vi. 549 *moenia lata videt triplici circumdata muro*.

235. *Accingunt*, intrans., see on l. 228 above. *rotarum lapsus*, abstract expression for 'gliding wheels.' Con. compares Soph. El. 718 *τρέχων βάσεις*.

239. *maera canunt*, 'sing hymns,' as in the sacred processions at Rome. Con. thinks that Virgil has in mind the *tenseae*, or 'sacred cars,' drawn to and from the Capitol by senators and high-born boys at the Circensian games.

241. Virgil imitates a fine passage of Ennius, Androm., preserved in Cic. Tusc. iii. 19, 44 *o pater, o patria, o Priami domus, Saepum altisone cardine templum*, etc.

243. *substitit*, i. e. as they were pulling it over the breach. Stumbling on the threshold was universally regarded as an evil omen.

246, 247. *etiam*, in addition to other warnings. *fatis futuris*, ablative of manner, 'with warnings of the future.' It might also be taken as a dative, 'to warn us of the future.' *credita* with *ora*, 'lips never believed,' a poetical usage: cp. Hor. A. P. 57 *cur ego...invideor*. According to Aesch. Agam. 1210 Cassandra was punished in this way for having deceived Apollo with false promises of love.

248, 249. *esset*, concessive, 'though that day was our last.' On *festa velamus fronde* cp. Juv. xli. 91 *longus erexit ianua remes*. Mayor cites Gregory Nazianzen, Or. 5. § 55, 'Let us keep the feast...not festooning the streets with flowers...for so the Gentiles keep holyday.'

250. 'Meanwhile the heaven turns round, and night springs up from Ocean.' The notion was that of a hollow sphere, part light and part dark, which kept turning round the earth, and so producing day and night; cp. Ennius, A. 218 *l'ertitur interea caelum cum cingentibus signis*.

255. 'In the friendly stillness of the quiet moon.' *amico* has caused some difficulty, it being said that a dark night would have better suited the Greeks. But the statement is sufficiently accurate. The calm moonlight would be favourable to the voyage over the sea.

256-259. *regia*, i. e. of Agamemnon. *extularent*, plup. of instantaneous action, 'when the royal ship straightway lifted the fire signal:' cp. viii. 219 *in terra thider furii exarserat atra Felle dolor: repit arma*, etc. *Dannos et claustra laxat*, a *zeugma*, 'sets free the Danni and unbars the wooden doors.'

263. *primus*, *must* = 'first to descend,' the objection being that Machaon is mentioned seventh. Others translate 'first of men'; but Machaon, though great as a physician (Il. ii. 732), would hardly be thus distinguished from Ulysses and Neoptolemus, unless Virgil is loosely rendering such an expression as *ἀριστερὸν Μαχαόνη* Il. xi. 502.

267. *coenam*, 'confederate.' *tumulant*, sc. *niki*.

268. *mortalibus aegria*, Homer's *δακρίαι Αφροδίτη*—'to suffering men:' cp. G. l. 337, where there is a similar juxtaposition of human weakness and divine indulgence.

273. *trajectum*, etc., 'his swollen feet transfused with thongs;' an instance of the acc. after a passive participle, in imitation of the ordinary

Greek construction, e. g. of *ἐντετραμμένοι τὴν φυλακήν*, 'those entrusted with the guard.' Cp. Ecl. iii. 106 *inscripti nomina regum . . . flores. tumentos* seems to show that Virgil (as Soph. Aj. 1031) followed a story that Hector was dragged while yet living round the walls of Troy; for dead limbs do not swell from violence.

274-276. 'Ah me, what guise was his! how changed from the Hector that we knew (ille), returning clad in Achilles' spoil, or after hurling I^hrygian flames on Danaan ships!' *redit*, an idiomatic use of the present common in Virgil, cp. x. 518 *totidem quos educat Ufens Viventes rapiit*, xi. 172 *magna tropaea ferunt quos dat tua dextera leto*. The action is past: but the fact, rather than the time at which it happened, is dwelt upon. For the constr. of *exuvias* see on i. 320. On *Achilli* genitive see note to i. 30.

277. *concretos*, 'matted with blood.'

278. *vulnera*, wounds which he received while being dragged round the walls.

279. *ultra*, etc., 'methought I first addressed the hero:' see note to l. 145 above. *fleens ipse*, 'weeping like him.'

283. *exspectate*, voc. for nom., so ix. 483 *canibus date praeda Latinis Alitibusque iaces*, xii. 947 *tunc hinc spoliis induit meorum Eripiare mihi ut . . . aspiciimus*, i. e. 'what joy to behold thee.'

287. *moratur*, 'heeds;' cp. v. 400 *nec dona moror*, and the phrase *nihil moror*, 'care nothing for.'

291, 292. *Sat datum=satisfici*. 'Country and king have had their due; if strength of hand could save Troy now, mine too would have saved it' *etiam*, 'mine too' as well as yours: others translate 'even mine' in spite of its present feebleness.

293. *Sacra*, 'sacred things,' i. e. the fillets, statues, etc. mentioned below.

294. *his*, dat., 'for these.'

296. *vittas Vestamque*, i. e. *Vestam vittatam*. Virgil seems to represent Hector's shade as actually giving to Aeneas the Penates and other *sacra*, which we find in his possession below l. 717.

298. 'The city in its various quarters is convulsed with agony' (Con.); *Diverso*, as the disaster spreads; *miseroi*, of any kind of confusion, cp. i. 124 *magnō miseri murmure pontum*.

299, 300. *secreta, obiecta*, predicates with *recessit*, 'stood far back in retirement amid a covering of trees.'

301. *horror*, 'the fearful din of arms.'

302, 303. *Exoutior*, 'I rouse myself.' *asensu supero*, 'make my way up to,' cp. vi. 676 *hoc superate ingum*.

307. *insecus* with *stupet*, 'stands dazed with the shock.'

309. *manifesta fides*, 'all doubt is removed.' *fides* (like the Greek *πίστη*) = 'that which gives confidence,' 'proof.' The thing proved was the truth of Hector's revelations.

310. *dedit ruinam*, 'came crashing down'; see note to i. 63 on use of *dare* = 'make,' 'cause,' etc.

312. *Ucalegon*, i. e. *domus Ucaleontis*; so Hor. Sat. i. 5. 72 *ubi sedulus hospes paene arsit*; cp. Juv. iii. 199 (of a man whose house is on fire) *iam poscit aquam, iam frivola transfert Ucalegon*.

314. *neq; sat*, etc., 'nor have I sufficient purpose in arms.'

315-317. 'My heart is all aflame to gather a band for fight and to rally on the citadel with my comrades. Madness and rage drive reason headlong; and the thought comes over me how fair is death in battle.'

318-321. *Panthus*, Greek Πάρθος, Πάρθος Il. iii. 146. *arcis Phoebeique*, hendiadys, 'of Apollo in the citadel,' there being a chapel of Apollo there. *deos*, the image of Apollo. *limina*, the door of Aeneas, who is just rushing out as he meets Panthus.

322. *Quo . . . loeo*, 'how goes the day?' lit. 'in what state are our fortunes?' *loeo* being metaphorical. The phrase might also mean 'in what place is the crisis?' but this is perhaps not so good. *quam . . . areoem*, 'what citadel are we taking?' (Pergamus being evidently lost, by Panthus hurrying away). *prendimus* might also be translated 'what citadel are we to take?' the indic. being used vividly instead of the deliberative subj.; cp. iii. 88 *quem sequimur*, 'are we to follow?' But the literal sense does perfectly well.

325. *Dardanias*, dative. *Fuimus*, a euphemism for *periimus*. 'Undone are we, undone is Ilium.' Cp. vii. 413 *sed fortuna fuit*; Tib. iii. 5. 37 *Sive erimus, seu nos fata fuisse velint*; Plaut. Capt. iii. 3. 1 *Nunc illud est quum me fuisse quam esse nimio mavelim*; and the use of *vixi*, e. g. Plaut. Bacch. i. 2. 43 *vixisse nimio satius iam quam vivere* ('death is better than life').

326. *omnia*, probably metaphorical, of the sovereignty transferred to Argos. Con. thinks there may be reference to a story that the gods left Troy with their images on the night of its capture; see below l. 351.

329. *miscat*, 'spreads,' cp. iv. 210 *inania murmura miscat*. *victor*, 'his purpose won.'

330. *bipatentibus*, 'unfolded gates,' lit. 'with double opening'; in this place the word retains its participial force, implying that the gates were actually opened.

332-335. *angusta viarum*, see on i. 422. *oppositi*, 'barring the way.' The other reading *oppositis* is not so good, as it introduces a tautology with what follows. *stat*, etc., 'the sharp sword stands with glittering point, ready drawn to slay.' *primi*, 'at the entrance.' *cacoo Marte*, 'fighting blindly:' hardly (as Con.) = *nocturno*.

336. *Talibus . . . dictis*, 'at such words;' abl. of circumstance. *numine divum*, 'led by the will of heaven,' as declared in Panthus' words; instrumental abl.

337. *tristis Erinyas*, 'the grim Fury of war.'

341. *agglomerant*, sc. *se* from l. 339. *Coroebus* is post-Homeric;

his love for Cassandra being probably suggested by Homer's Othryoneus, who sued for Cassandra's hand, and promised in return to drive the Greeks from Troy.

344. *gener*, 'as his daughter's spouse.' This term, like *sponsae* below, and *mariti* iv. 35, is used of a relationship which was only *in posse*.

346. *audierit* conj. with causal *qui*.

347. *audere in*—'have courage for:' cp. Stat. Theb. i. 439 *neque enim meus audeat istas Civis in usque manus. super*, adv. 'moreover.' *his*, abl. 'with these words.' 'And when I see them gathered with courage for fight, I yet address them thus—Soldiers, stout hearts though all in vain, if fixed be your will to follow my desperate venture' (*extrema*, acc. plur.).

351. See above on ll. 188, 326; and cp. Tac. Hist. v. 13 (of the siege of Jerusalem) *exapterae repente delubri fores et audita maior humana vox, excedere deos; simul ingens motus excedentium.*' Josephus i. 6. 5 καρδ τῷ δορτῷ ἡ Πεντηκοστή καλεῖται, οἱ λεπτοὶ παρελθόντες εἰς τὸ ἔνδον ἵερὸν πρῶτον μὲν κινήσονται ἀντιλαβόσθαι ἔφασαν καὶ κτύπον, μετὰ δὲ ταῦτα φωνῆς δόρπος, Μεταβάλνουμεν ἐντεῦθεν.

354. Cp. Milton, 'Par. Lost,' vi. 787 'Hope conceiving from despair.'

355, 356. For the rhythm cp. Hom. Il. xi. 72 οἱ δὲ λύκοι ὡς. 'As wolves that seek their prey amid the darkness, whom lawless rage of hunger has driven blindly forth.' *improba*, the word denotes absence of regard for others, unscrupulous rapacity; cp. G. iii. 431 (of a snake) *hic piscibus atram improbus ingluviem . . . explet.*

358. *siccōs* is explained by ix. 62 *siccae sanguine sauces*, 'unslaked with blood.'

360. *cava*, 'enfolding,' lit. 'hollow.'

362. *lacrimis aequare labores*, 'make his tears keep pace with our sufferings' (Con.). *lacrimis* abl. of instrument.

367. *quondam*, 'at times;' cp. vii. 378 *ceu quondam torto volitans sub verbere turbo*; Cic. Div. i. 43. 98 *cum saepe lapidum, sanguinis nonnumquam, terrae interdum, quondam etiam lactis imber defluxit.* Cp. the use of *olim* in G. iv. 421 *depreensis olim statio tutissima nautis.*

390. *pavōr et*, an archism, the *o* of the nom. having been originally long. See on i. 651. *plurima mortis imago*, 'many a vision of death.' Tac. Hist. iii. 28 applies the expression somewhat differently (to the appearance of a battle-field), *varia pereuntium forma et omni imagine mortuum.*

378. *Nam* here introduces a question: so G. iv. 445 *nam quis te, iuvenum confidentissime, nostras iussit adire domos?* Cp. the use of *τάρ* in Greek, e.g. Il. i. 123 τάρ τοι δώσοντι γέρας μεγάθυνος Ἀχαιοί;

374. *rapiunt feruntque*, 'plunder and pillage,' Greek φέρειν καὶ ἀγειν.

377. *sensit delapsus*, a Græccism, the nom. of the particip. being regularly used in Greek after verbs of feeling, saying, thinking etc. Cp.

Hor. Epp. i. 7. 22 *Vir bonus et sapiens dignis ait esse paratus*, Od. iii. 27 *Uxor invicti Iovis esse nescis*, Catull. iv. 2 *Phaselus . . . ait fuisse navium celerrimus*.

378. *pedem cum voce*, 'checked his foot and tongue;' cp. l. 688 *caelo palmas cum voce tetendit*.

379-381. 'As one who unawares in some rough thicket has crushed a snake with heavy tread (*humi nitens*), and in sudden fright shrinks back as it rears its angry crest and puffs its dark neck.' *colla*, acc. of part.

383. *circumfundimur*, middle, like *induitur* l. 393 below, *conduntur* l. 401.

385. *aspirat*, 'smiles upon;' a metaphor from a favouring wind.

388. *dextra*; cp. *sese tulit obvia* l. 314. The adj., instead of agreeing with the object, is attracted into the case of the subject.

389. *insignia*, 'accoutrements,' 'armour.'

390. *in hoste*, 'in the case of a foe;' see below l. 541 *talis in hoste fuit Priamo*. 'What matters (lit. 'who would ask?') fraud or open fight in dealing with a foe?'

392. *insigne* is here probably used in a slightly different sense from *insignia* just above; and refers to a 'device' or 'cognizance' upon the shield—'the fairly blazoned shield.'

394. *ipse Dymas*, 'Dymas too.'

396. *hand numine nostro* seems to explain *immixti Danais*, 'under auspices not our own' (without our proper *numen* to protect us). The gods of Troy had forsaken them, and their temporary success was owing to their disguise as Greeks.

398. *Oreō*, poetical dative of the recipient, instead of the usual preposition.

402. 'Alas! men may not trust in gods against their will!' i. e. the *numina* of the Greeks, to whom they trusted in assuming Greek arms, were not likely to favour them long, and so their success was short-lived.

407. *speciem*, 'sight,' a rare sense.

408. *poriturus*, nom. by attraction, like *dextra* in l. 388 above.

409. *densis armis*, 'with closed ranks.'

411. *obruimur*, for the long *u* see on l. 651.

413. *gemitu*, etc., 'with a groan of rage at the maiden's rescue.'

416. 'As oftentimes the winds encounter face to face when a hurricane bursts forth.' *adversi* with *confilicunt*. *rupto*, like *mare prorupit* l. 246. *quondam*, 'at times;' see on l. 367 above.

417. *laetus* (l. 275), 'Eurus in the pride of his Orient steeds;' cp. Hor. Od. iv. 4. 44 *Eurus per Siculas equitavit undas*, Eur. Phoen. 209 *περιπότων διέρη διαρκίστων πεδίων Σικελίας Ζεφύρον πνοῖς λιγνίσσατος*.

421. *tota urbe*, 'over all the city;' abl. of extension, common with the adj. *totus*, e. g. Caes. B. G. vii. 38 *nuntios tota civitate Aeduorum dimittit*.

422. *mentita*, 'lying,' 'deceptive.' Others take it passively, 'feigned,' 'counterfeit.' For the use of deponent participles in a passive sense cp. i.

312 *comitatus*, ill. 143 *remensus*. But in this case the weapons were really Greek, and so not 'counterfeited.'

423. *ora*, etc., 'mark the accents of a strange voice'—lit. 'mark the lips discordant in sound from their own.'

424. *Ilicet*, lit. 'one may go' (*ire licet*), hence as adv. 'forthwith,' 'instantly.'

420. *manus* strengthens the superl., 'most just of all Troy's sons, most jealous of the right.' Cp. vii. 536, and the similar Greek idiom *οὐράς λατινάρων εἰς δρῦπ τῶν μεγάλων αἵρες κακῶν* Dem. de Cor. 275. 16; *ἴν' ἀνδρῶν λατινῶν δρυσῶν Ἀργείων* Soph. Aj. 1340.

428. *aliter*, i. e. they dealt with him as though he had been unjust. 'Heaven's will was otherwise.'

431-434. 'Ye ashes of Ilium, ye funeral flames of my kin, bear witness that in your last hour I shunned not any weapons or encounters of Grecian warriors; and had it been my fate to fall, my hand had earned it.' *flammae extremae*, the flames of Troy were the funeral flames of Aeneas' countrymen. *vicies Danaum*, 'encounters with the Greeks,' a rather harsh expression. *manu*, i. e. by his bravery in battle: he had avoided no danger.

437. *clamore*, 'by the shouting.' It is better to take *vocati* as a finite verb, than as a participle dependent on *Divellimur*.

438-441. The construction is a loose one. After the clause *œu—urbe* the accusative *pugnam* is resumed by the addition of *sic Martem indomitum*, etc. *œu—forent*, 'as though all else were still,' lit. 'as though the other conflicts were nowhere going on.' *acta testudine*, 'with the advancing penthouse of shields.'

443, 444. *gradibus*, the 'rungs' of the scaling ladders. 'They climb from step to step.' *protecti*, proleptic, 'for protection.'

445, 446. *tecta domorum culmina*, 'the covered roofs of the houses,' an artificial way of saying 'the roofs which cover the houses.' *ultima, rd ἔξερα*, 'the last extremity.'

448. *alta*, the MSS. vary between *illa* and *alta*, and the latter may have been suggested by i. 429 *scenis decora alta futuris*. But the imitation in Stat. Theb. v. 424 *magnorum decora alta patrum* rather supports the reading *alta*.

449. *imas* is virtually adverbial, 'below,' as distinct from what was going on on the roof.

451. *animi*, 'my spirits:' 'I took fresh heart.' *succurrere* depends on the notion of 'desire' implied in *animi*.

453-455. An account of a secret postern-gate, described in four different ways, after Virgil's manner. 'A door there was with hidden entrance, a thoroughfare twixt Priam's courts, a secret postern-gate.' See above on i. 174-6. *postes relieti a tergo*, lit. 'a secluded door in the rear.'

457. *soceros*, i. e. Priam and Hecuba, her husband's parents.

460. *in praecipiti*, i. e. at the edge of the buildings, lit. 'on the steep

place.' 'A tower stood on the edge, rising toward the sky with losty roof.'

463. *ferro*, 'crowbars.' *summa*, virtually adverbial, as *immas* l. 449; 'where the floor above showed weakened joints.'

465. The change of tense to *impulimus* (perf. of instantaneous action), and the rhythm of this line express the sudden downfall of the tower. *ruinam trahit*, 'comes crashing down; ' so *ruinam dedit* l. 310.

469. *telis et luce aëna*, hendiadys, 'with the flash of brazen weapons.'

471-475. 'As darts some snake into the light—a snake full fed on noxious herbs, whose swollen form lay hid beneath the earth through winter's cold; bright with new youth, its old weeds cast, it lifts its breast and rolls its slimy length uprising to the sun, and flashes in its mouth its three-forked tongue.' Cp. G. iii. 425-439. *in luceum* belongs grammatically to *convolvit*, but is placed first to indicate the main point of the simile (cp. i. 148 *ac veluti magno in populo*, vi. 707 *ac velut in pratis*), thus obviating the necessity for a verb until l. 474. *mala gramine pastus*, Homer's *βεβρωκύς καρδ φάρμακα* Il. xxii. 94. The serpent was supposed to acquire its venom from the food it ate on reviving in the spring. *tumidum* perhaps suggests the poison brewing during hibernation: but it is a common epithet of snakes. *exuvia*, the 'cast-off skin' or 'slough:' cp. Shelley, 'Hellas' *ad fin.*:

'The earth doth like a snake renew
Her winter weeds outworn.'

linguis, abl. of instrument; *ore*, poetical abl. of place.

480-482. *limina*, of the whole door-way. *fenestram*, 'opening:' cp. Juv. i. 104 *molles in aure fenestrae* (holes for ear-rings); Caes. B. Civ. ii. 9 *fenestrae ad tormenta mittenda* (loopholes). Note the presents *perrumpit* and *vellit* of the continuous process, contrasted with *cavavit* and *dedit* of the single completed act.

486. *armatos*, i. e. 'the guards' of the palace, l. 449 above.

487, 488. *misceatur*, of confusion, as in i. 125, 'is a tumultuous scene of weeping and piteous uproar.' *cavae* suggests sound echoing through a hollow space; see above l. 53 *insonuere cavae . . . cavernae*. To suppose that the *cavaedium* of a Roman house is intended, would be to tie the language of poetical description too closely to matters of fact. *aures*, 'the golden stars,' i. e. the glorious world above, contrasted with the scene of misery and confusion below (Sidg.).

491. *vi patria*, 'with all his father's might,' his father being Achilles.

492. *sufferre*, to 'endure,' and so to 'resist' or 'check' him.

494. *fit via vi*, 'might wins a way.' Alliteration is used to express force or pathos; cp. vi. 833 *neu patriae validas in viscera vertile vires*. *rumpunt aditus*, cogn. acc., 'they force an entrance.'

501. *centum nurus*, 'her hundred daughters,' i. e. her fifty daughters and fifty daughters-in-law.

503, 504. *spes tanta* seems better than the other reading *spes ampla*,

though this latter is also well attested. *barbarico* = *Phrygio, Asiatico*, according to the associations of Greek and Roman writers. So in the passage of Ennius, which Virgil is obviously following, Andromache says of Trojan forces, *adstante ope barbarica*, as Aeneas here calls Trojan gold *barbaricum*. Cp. Eur. Orest. 1507, where a Trojan captive says, *προσκυνώσ', δραφ, ρεψούσις βαρβάρουσι προσκύνων*.

508. *medium in penetralibus*, a variety for the usual *mediis*.

511. *cingitur*, middle, governing the acc. *ferrum*, 'girds on his sword.'

512. Virgil has in mind the *atrium* of a Roman house, with its open space in the centre. The altar of Zeus *Speios* is represented as being in the middle of the *atrium*, instead of standing at the entrance, according to Greek fashion.

516. *praeclipes*, 'driven from the sky by a black squall.'

518, 519. *Ipsum*, i. e. even the old man. *mens dira*, 'wild thought,' 'infatuation.'

521. *defensoribus istis*, 'protections like those you wear' (Con.), i. e. military weapons. *non, sc. egret*: not even Hector, says Hecuba, could save us now by force of arms; our only hope is in the sanctuary. A wrong interpretation of *defensoribus istis*, 'defenders such as you,' has obtained currency in the proverbial application of this line (apart from its context) to doubtful or undesirable allies.

526. *Pyrrhi*, subjective gen., 'death at Pyrrhus' hands.'

529. *infesto vulneri*, 'in act to strike,' with blow, as it were, ready levelled against him, as in the common phrase *infesta hasta*.

530. *iam iamque*, 'is all but grasping:' cp. xii. 940 *iam iamque* *sclecte coepit*, 'was almost bending.' *premit hasta*, 'is close on him with his spear.'

531. *evasit*, from the corridors to the open *atrium*.

533, 534. *media in morte*, 'in the very grasp of death;' cp. Cic. Verr. v. 6. 12 *ex media morte eripere*. *pepercit*, see on i. 257.

535, 536. *At, indignantis*, introducing prayers or imprecations; cp. Catull. iii. 13 *At vobis male sit. pietas*, 'justice,' 'sense of right:' usually of dutiful feeling to a superior; here and v. 688 of the reciprocal feeling of gods to men. He speaks as if the gods were in duty bound to avenge such cruelty.

539. *foedasti* with infin. = 'cause to' is poetical; cp. Lucr. iii. 101 *quod faciat nos Vivere cum sensu. foedasti*, etc., 'hast defiled a father's eyes with the sight of death.'

540, 541. *mentiris*, because one so cruel could not be sprung from an heroic father. *in hoste*, see on l. 390 above. *iura*, etc. 'He revered (lit. blushed at) a suppliant's rights, a suppliant's trust.'

543. *reddidit*, 'gave up,' i. e. as its due to the tomb.

544. *sine ictu*, 'without wounding,' 'harmlessly.'

546. *nequiquam*, as only piercing the leather covering of the shield.

547. *Referas*, almost = imperative, cp. ix. 742 *hic etiam inventum Priamo narrabis Achilleum.*

554, 555. Some place the pause after *Priami*, taking *fatorum* with *sors* : but Πραιμάτων τύχαι were almost proverbial, as in Arist. Eth. Nic. i. 10. 14. In any case *Priami fatorum* is more forcible. *tulit*, 'brought.'

556, 557. *populis terrisque* either abl. with *superbum*, 'once lord of Asia, glorious with so many nations and kingdoms ;' or dat., 'once over many a people and land the haughty lord of Asia.'

560, 561. *subiit*, sc. *mentem*. *aequaevum*, 'an old man like him.'

563. *domūs*, a metrical license sometimes taken in the case of syllables on which the stress falls : cp. i. 478 *versa pulvis inscribitur hasta*.

564. *copta*, sc. *militum*.

567-588. These lines are absent from the best MSS. Other objections taken to them are (1) the inconsistency with the account of Helen in vi. 515 sqq. ; (2) the number of harsh or unusual expressions (e.g. *sceleratas poenas*, *ultricis flammæ*) ; (3) that Virgil would not make his hero think of killing a defenceless woman. But (1) and (2) tell as much the other way ; for an imitator would be careful to avoid inconsistency in matter and style : and (3) is an idea of later times. The passage, as a whole, is Virgilian in spirit and style ; the transition without it would be very abrupt ; and the speech of Venus which follows (ll. 594-601) seems to presuppose it. According to Servius it was written by Virgil, but struck out by Varius and Tucca, whom Augustus deputed to edit the Aeneid.

567, 568. *Iamque adeo*, a common Virgilian phrase, 'so now,' *adeo* being merely a particle of emphasis. *super . . . eram*, *tmesis*, as Aen. vii. 559 *si qua super fortuna laborum est*. *servantem*, 'abiding in.'

572, 573. *Danum*, subjective gen. 'punishment inflicted by the Greeks,' like *Pyrrhi caede* l. 526 above. *Erinys*, cp. Aesch. Ag. 749 *νυμφόκλαυτος* 'Ερινύς (of Helen).

574. *invisa sedebat*, 'sat crouching like a hated thing' (Con.).

576. *ulciscit*, infin. depending on the notion of *fierce desire* contained in *ira*. *sceleratas poenas*, 'punishment for crime ;' a rather strained expression.

577, 578. *Myoenæ* and *Sparta*, as in i. 650, seem to be confused ; or rather, used loosely to designate Greece. Tyndareus, Helen's father, was king of Sparta till he resigned it to Menelaus. *ibit regina*, 'shall march in triumph as a queen.'

579, 580. *coniugium*, i.e. *coniugem*, cp. xi. 270 *coniugium optatum*. *patres* = *parentes*, cp. *sorores* l. 457 = father and mother-in-law. *natos* : whether Helen had only one child (as Hom. Od. iv. 12) or more, or whether both her parents were at this moment alive, is immaterial to the general meaning of the passage—'is she to see her home and kindred again ?' *comitata*, passive, a poetical usage. *ministris*, abl. of instrument.

581, 582. *occiderit*, 'shall Priam have fallen' etc. . . . 'only that Helen may return ?' 'Is it for this that Priam fell ?' *sudarit*, 'reeked with blood,' imitated from Ennius Hect. Lustr., *terra sudat sanguine*.

583, 584. The sentiment of Aeneas is like that of Arruns, xi. 790 sqq.—

'To kill a woman brings no honour; but neither does it bring discredit if she deserve death.' That it is mean and cowardly to kill a woman at all is a feeling of a later age than Virgil's. *feminea in poena*, 'in taking vengeance on a woman:' for the use of the adj. cp. xi. 68 *virgineo follice*.

585-587. *nefas*, 'the abomination;' so of a monstrous thing, *Eumenides Stygiunque nefas* Lucan. vi. 695. *merentis*, objective genitive with *poenas*—'vengeance on a guilty woman.' Con. takes *merentis* as acc. plur., explaining on analogy of *sceleratas poenas*: but this attributes to Virgil the use of a very harsh expression unnecessarily. For *laudabor* with infinitive (*quod extinxi* or *qui extinxerim* being the more usual construction), cp. Pers. i. 86 *doctas posuisse figuras Laudatur. explesse* with gen. as *implentur veteris Bacchi* i. 215. *ultricis flammæ*, 'the fire of vengeance.'

591, 592. *confessa deam*, 'her godhead manifest,' a concise and powerful variation for the ordinary *confessa se deam esse. qualis et quanta*, 'with the mien and stature that are seen in heaven.'

595. 'Why so mad? whither has fled your love for me?' Aeneas owed it to his mother to protect the family of which she formed a part.

597. *superet*—*supersit*, as often in Virgil.

598. *omnes*, prob. to be taken with *quos*.

599, 600. *ni resistat*, etc. The primary conditional is used for poetical vividness, instead of the ordinary *resisteret . . . tulisset*, and implies that the object is still to be realised. 'Were not my care to stand in the way, the flames had seized them, etc.' *hauserit*, lit. 'drain the blood of' and so 'devour,' 'destroy.'

601-603. 'It is not, as you think (*tibi*), Laconian Helen's hated beauty, nor guilty Paris, 'tis Heaven's stern will—yes Heaven's—that o'erturns this realm.' Paris and Helen are but instruments of divine vengeance. *culpatus*, whom you and others blame.

604 sqq. The passage is suggested by Hom. Il. v. 127, where Pallas removes the mist from Diomedes' eyes, so that he may see the gods fighting. But the grandeur and impressiveness of the description is Virgil's own.

605, 606. *umida*, etc., 'spreads its dank pall around.' *tu ne qua*, etc., i. e. obey your mother, who thus shows you that it is in vain to oppose the will of Heaven. The command is given l. 619.

610. The idea is from Hom. Il. xii. 27, where Poseidon, the sea-god, destroys the sea-rampart of the Greeks.

612, 613. *Scaenæ*, plur. as in Homeric, Σκαιῆσι πύλησι. Dr. Schliemann claims to have discovered traces of a double gate, one inside the other at a distance of a few feet, and so to account for the plural. The Scaean gate led to the shore and the Grecian camp. *prima*, 'in the van.'

616. *nimbo*, etc. 'in the glare of her storm-cloud, and Gorgon grim.' *nimbo*, referring to the aegis, or shield of Zeus, which Pallas often wore,

and which, when shaken, emitted storm and lightning; hence the word **effulgens**. The variant *limbo*, mentioned by Servius, and = 'the border' of Pallas' robe, is much inferior. **Gorgone**, the head of Medusa, which was in the centre of the negl. **naeva**, abl. with *Gorgone*.

617. **secundas**, 'victorious,' lit. 'favourable:' see on i. 156.

618. **Eripe**, 'snatch hasty flight:' see on i. 418.

622. **facies**, 'forms' or 'shapes.' The expression, slightly misunderstood, probably suggested to Milton the 'dreadful faces' at the gates of Paradise. The effect of the hemistich in the next line, as Con. remarks, is wonderfully grand, and it is difficult to see how the line could have been improved by completion.

625. **Neptunia**, having been built by a god, its fall was all the more striking.

626-631. This simile may have been suggested by that in Hom. Il. iv. 482 sqq., of a falling warrior compared to a poplar cut down: but the details are Virgil's own, and well illustrate his originality and descriptive power. *ille usque minatur*, etc., 'it still keeps nodding to its fall, and, trembling in every leaf, bows its shaking crest, till, yielding at length to the blows, it gives a last loud groan, and uprooted falls crashing on the heights.' **congemuit**, perf. of instantaneous action. **avulsa**, i. e. by ropes from its base: or perhaps with *ingim*, 'from the heights.'

633. **expedior**, 'reflexive,' 'I make my way,' cp. Hor. Od. iv. 4. 75 *et curae sagaces expedient per acuta belli.*

637. **excisa**, Con. approves the conjecture *excissa*, because *excindere urbem*, etc., occurs frequently in Virgil, while *excidere* is never used by him in this sense except here and in xii. 762.

638-640. **Vos o**, etc. 'Ye, whose blood is untainted by age, whose powers are firm in their native strength—'tis for you to think of flight.' **aevi**, poetical gen. of respect or defining gen.; so *aevi maturus* v. 73.

642. **Satis una**, etc., a compressed phrase instead of the ordinary *satis superque est quod vidimus*, etc.

643. **excidia**, see note to i. 22. The allusion is to the destruction of Troy by Hercules in the reign of Laomedon.

644. 'O bid my body thus, e'en thus, laid out a last farewell and go.' The expressions *positum* (regularly used of laying out the dead for burial), *affati* (referring to the cry of *vale, vale*, uttered over the dead), and *corpus* are all significant: Anchises says that he is as good as dead.

645. **manu**, i. e. 'in battle,' see above l. 434. Anchises, weary of life, will throw himself on the enemy, who will pity him and put him out of his misery, if only for the sake of spoil. **Facilis**, 'easily borne,' of little moment. The carelessness about burial is an unusual sentiment for ancient times, and denotes the utter despair of the old man.

647, 648. **annos demoror**, 'keep my years waiting,' i. e. 'linger on my life;' cp. iii. 481 *surgentes demoror Austris.*

651-653. **effusi**, 'bathed in tears,' lit. 'poured out in tears,' a variation

for the ordinary *effusi in lacrimas*. The clause *ne vellet* depends on the idea of entreaty contained in *effusi lacrimis. fato urgenti incumberere*, 'to add fresh weight to the load of fate.'

654. *inceptoque*, etc. 'Will not be moved from his purpose or his home' (Con.); an artificial form of expression. Cp. Tac. Ann. iii. 44 *neque loco neque vultu mutato.*

658. *tantum nefas*, 'so vile a thought.'

660, 661. *sedet hoc animo*, 'this is your fixed desire.' Cp. v. 418 *idque pio sedet Aeneae. inti leto*, 'the death you wish.'

663. 'Who slays the son before his father's eyes, who slays the father at the altar.' The present tense is used because the single act is regarded as a permanent characteristic. *pātris, pātrem*, cp. Lucr. iv. 1222 *quae pātribus pātres*, ib. 1259 *līquidis et līquida*; Hor. Od. i. 32. 11 *et Lycum nīgris oculis nīgroque*. Such contrasts of quantity seem to have pleased the ear —so Homer's 'Απεις Απεις βροτολογύε (Il. v. 31).

664. 'Was it for this that thou rescuest me from fire and sword?' Lit. 'Was this thy deliverance of me,' *quod eripis* being subject, *hoo*, predicate. On the present *eripis*, see on l. 275 above.

669, 670. *sinito*, etc., 'let me return and renew the fight: never shall we all die unavenged to day,' i.e. I at any rate will die hard.

675. *in omnia, sc. discrimina.*

680. *subitum*. The reading *subito* has the best MS. authority, but can hardly be right, as *subito* and *dictu mirabile* are not co-ordinate expressions, and could not be coupled by *que*.

683. *apex*, 'a cone of flame:' so Ov. Fast. vi. 635 *inque coma flammens arsit apex*, Met. x. 279 *flamma ter accensa est, apicemque per aera duxit*. It is also suggested that the word means (1) Ascanius' head, (2) a Phrygian cap: but neither of these interpretations is probable. *molles comas*, 'waving locks.'

690. *hoo tantum*, 'tis my one prayer.' Some editors connect *hoo tantum* as cogn. acc. with *aspice*, 'look on us this once.' Statius and Claudian (quoted by Con.) seem to have understood the words as here punctuated.

692-694. *subitoque*, instead of the ordinary temporal clause *cum subito*, is a simple form of construction occasionally used by Virgil for the sake of variety. *intonuit laevum*, a good omen in Roman augury. *multa cum luceo with faciem duocis*, 'a meteor shot down from heaven through the darkness with a train of dazzling light.'

697. *signantemque vias*, 'marking its track' along the sky; not the path Aeneas is to take. It is coupled with *claram*, not (as Con.) with *labentem*. *suulos*, as if the trail of the star ploughed up the heavens. 'Its track makes a line of gleaming light.'

699. *ad auras*, 'towards the sky,' i.e. he rises from the ground.

703. *vestroque*, etc. 'Troy is in your keeping,' Troy standing for the Trojans.

706. *aestus*, acc. pl. 'the surging flames.'

707. *imponere*, imperat. pass. in middle sense, 'place thyself;' so *velare* iii. 405.

711. *longe*, the different members of the party are to go separately, in order to make escape easier.

713, 714. *egressus*, dat. ethicus. *desertae*, 'lonely,' it being the Roman custom to build the temples of Ceres in unfrequented spots.

719. 'I may not touch them, till I have washed me in the running stream.' The idea of pollution incurred by war and bloodshed is common: cp. 1 Chron. xxiii. 8 'Thou shalt not build a house unto me, because thou hast shed much blood upon the earth in my sight.'

722. *in sternor*, middle, governing *umeros* and *colla*. *super*, an adverb here. *veste fulvique pelle*, etc., *hendiadys*, 'with a robe, a lion's tawny hide.'

725, 726. *opaca locorum*, see on i. 422. *dudum*, 'but now.'

727. *adverso*, etc., 'confronting me in dense masses,' lit. 'out of,' the masses being the *source* of the danger.

731. *evanisse viam*, 'traversed in safety.' *evadere*, *egredi*, and similar verbs often take an accus., as if they were transitive.

735. *male* with *amicum*. 'Some power unkind bereft me of my wildered mind' (Con.). So *male fida* l. 23 above.

737. *regione viarum*, 'direction of our path.' *regio*, (*rectus*) originally—a 'straight line' or 'direction;' so Cic. Verr. ii. 5. 68 *de recta regione deflecto*; and adv. *e regione*, 'in a straight line.'

738, 739. *misero*, sc. *mihi* (dat. incomm.). *fato crepta* applies to all three alternatives, *substitit*, *erravit*, *resedit*; the order being *fato crepta Creusa substititne, erravitne via*, etc. *Ne . . . an* would be the ordinary usage, but cp. i. 308 *qui teneant, nam inculta videt, hominesne feracne*. The indicative mood in a dependent interrogation is unusual, and perhaps may be explained here by regarding the construction as beginning with a direct question—'Did she . . .' etc.?—and then, by the addition of *incoartum*, assuming the form of an indirect question, but without the usual change to subj. mood.

741. *respxi*, 'looked back for.'

744. *refellit*, like the Greek *ἴλαθεν οὐ συνέφενομένη*, 'was lost by her companions.'

745. A hypermetric verse; cp. iv. 558 *vocemque coloremque*.

750. *Stat*, 'I am determined;' so *sedet* l. 660.

753. *vestigia . . . sequor*, 'I trace and follow my footsteps back.'

754. *lumine*, 'with my eye;' an unusual meaning in sing., but cp. viii. 153 *totum lustrabat lumine corpus*.

756. *tulisset*, depends on the notion of *searching* which is implied in the sentence; 'in case she had.'

762. *Phoenix*, the teacher and friend of Achilles, Il. ix. 434 sqq.

773. *nota maior*. Great stature is attributed to shades and apparitions

as being supernatural; hardly (as Con. suggests) as being no longer 'cribbed, cabined, and confined' by the body. Cp. Ov. Met. ix. 269 *ubi mortales Tirynthius exuit artus, Parte sui meliore viget maiorque videri Coepit.*

774, 775. *stetrunt*, like *tultrunt* Ecl. iv. 61. *affari*, historical infin.

770. *ille*, 'the mighty ruler,' the demonstrative is often used of Jupiter, as a title of reverence, cp. vii. 110 *sic Iuppiter ille monebat*; 558 *hanc Pater ille velit.*

780. An example of *zeugma*: *obcunda*, or some such word, must be supplied with *exsilia*.

781, 782. *Lydius*, because Etruria, through which the Tiber flows, was said traditionally to have been colonised from Lydia. *arva virum* should be taken together, the expression being suggested by the Homeric *ἔργα ἀνδρῶν*. *agmine*, of a moving line of waters; the expression is from Ennius A. 177 *leni fluit agmine flumen.*

784. *Creusae*, objective gen.

788. *deum Genetrix*; Cybele, a Phrygian goddess, and worshipped on Mount Ida. *distinet*. 'The speech of Creusa is artfully contrived to exculpate the hero from all blame for her loss, and to make his second marriage with Lavinia seem the performance of a divine command' (Storr). Her prophecy about Italy is apparently forgotten in iii. 7, 154, 172, etc.; an inconsistency which would probably have been remedied had Virgil lived to revise the poem.

792-794. Translated from Hom. Od. ix. 206-209, where Ulysses tries to embrace his mother's shade. The lines are repeated vi. 700 foll.

795. *Sio*, i. c. having lost Creusa.

798. *collectam exsilio pubem*, 'a host gathered for exile.'

799. *animis*, etc., 'ready in heart and fortune.'

803, 804. *opis*, 'of rescue.' *cessit*, 'I retired,' includes the two notions of giving up the struggle, and leaving the spot.

NOTES TO BOOK III.

AENEAS goes on to tell the story of his seven years' wanderings (cp. l. 755, v. 626), suggested, of course, by the wanderings of Odysseus in Od. ix-xii: Thrace, Delos, Crete, the Strophades Islands, Epirus, the coasts of South Italy, and Sicily being the main stages. As Homer's mythical geography had become part of the stock of epic commonplace, a certain similarity of detail in the two accounts would be inevitable: yet the two lines of adventure only meet in one place, the land of the Cyclops; and there Virgil does not repeat Homer's story, but appropriates it, and makes Aeneas reap the fruit of Odysseus' experience. Polydorus was suggested by Euripides' Hecuba, and the Harpies by Apollonius; but the scene at Delos (ll. 73-117), the vision of the Penates (ll. 147 sqq.), and the meeting with Andromache (ll. 300 sqq.) seem to be original.

There is every reason to believe that the Third Book was written independently of the others, though whether before or after is uncertain. There are several small inconsistencies in points of detail between it and the rest of the Aeneid. Thus in ii. 781 Creusa expressly mentions Hesperia to Aeneas, but in the commencement of book iii he is represented as quite ignorant on the subject. Also in iii. 458 Helenus promises Aeneas that the Sybil will inform him of his future destinies in Italy; but in book vi it is Anchises, and not the Sybil, who performs this service. See note to l. 459 below.

1. *res Asiae*, 'the fortunes of Asia'; so *res Troiae* viii. 471.

3. *humo*, local abl., 'on the ground'; so *figat humo plantas* Georg. iv. 115. *fumat*, the present tense suggests the continuance of the smoke after the overthrow.

4. *diversa*, 'a distant place of exile and a lonely shore.' For *diversus* = 'remote,' cp. xi. 261 *diversum ad litus abacti*, and Tac. Ann. iv. 46 *fore ut in diversas terras traherentur*.

5. *sub ipsa* defines the exact point, 'just under Antandrus'; i. e. at the point where the town lies between Mount Ida and the sea.

7. *incoerti*, see on ii. 788.

9, 10. It is perhaps best to make *cum* the apodosis to *Vix*, though it would be possible to make *et* begin the apodosis, and regard *cum* as = *et* *tum*. *dare fatis vela*, 'spread our sails to destiny,' a bold poetical variation for the ordinary *dare ventis vela*.

12. *Penatibus et magnis Dis*. The Penates were the national gods of

Troy, and more especially the guardians of the home and hearth. Whether they were the same as the *magni di*, or different from them, is uncertain.

13. **Mavortia**, sacred to Mars; Hom. Il. xiii. 301.

15. 'Hospitable of old to Troy, with friendly intercourse'—lit. 'an old hospitable resort and allied household gods.' For *hospitium*—'a place of entertainment,' cp. Georg. iii. 342 *itque pecus longa in deserta sine ulla*llis* Haspitiis.*

16. **dum fuit**. 'The perf. is not common with *dum* in the sense of 'while it was'; but cp. i. 268 *dum res stetit Ilia regno.*

18. **Aeneadas**. There was a place called Aenos at the mouth of the Hebrus, with a tomb of Polydorus (Pliny iv. 11. 18); but as it is mentioned by Homer (Il. iv. 520), its foundation can hardly have been attributed to Aeneas. Virgil may have confused it with Aenia in Chalcidice (Liv. xl. 4), which claimed Aeneas as its founder.

19. **Dionaeae matri**, 'my mother (Venus) Dione's daughter.' **divis**, 'the other gods'; cp. *Δ Ζεύ τε καὶ θεοί.*

22, 23. **tumulus**, of sand, heaped over the unburied body of Polydorus; see Eur. Hecuba. **hastilibus**, 'spear-shafts.' Both cornel and myrtle were useful for making shafts from, Georg. ii. 448.

31. **lentum**, 'pliant.'

32. **insequor**, 'I proceed,' used poetically with the inf. **convellere**. **penitus temptare**, 'search to the utmost.'

36. **secundarent**, **petitio obliqua** after **venerabar**, 'I worshipped . . . praying them to make the vision propitious and lighten the omen.'

38. **genibusque**, etc., 'straining with my knees against the sand'—i.e. the mound in which the shrub is firmly set.

42. **scelerare**, i.e. by disturbing a grave.

43. 'Trojan I am, no alien by birth; nor is this blood trickling from a lifeless stock.' This is perhaps better than, with Con., to repeat *externus* with *crux*, 'it is no alien's blood that is trickling from the stem.'

44. Savonarola is said to have been determined to abandon a worldly for a religious career, by the voice of warning always repeating to him this line. (Sellars, 'Virgil,' p. 412.)

45, 46. **hic . . . texit**, 'here was I slain and covered with an iron growth of spears, that has shot up with sharp javelins.'

47. **anq̄piti formidine**, 'with fear and doubt' (whether to go or remain).

50, 51. **furtim mandarat**, *ινεγένεμε*, ib. 6. **Threicio regi**, Polymer; Eur. Hec. 7.

54. **res**, 'the side of Agamemnon,' cp. xi. 400 *capiti cane talia, demens, Dardanio rebusque tuis.* **victricia**, an example of false analogy, the feminine *victrix* being treated as an adj., like *felix*.

56. **Quid**, cognate acc., 'to what doest thou not force the hearts of men?'

57. **sacra**, 'accursed'; cp. Hor. Epod. 7. 20 *Xenii Sacer nepotibus crux,*

Catull. xiv. 12 *horribilem et sacrum libellum*. The sense is derived from the old legal formula, by which criminals were called *sacri*, i.e. 'devoted to some god for destruction.'

61. *linqui*, MSS. : *linquere* Donatus on Ter. And. prol. 16. The passive is undoubtedly right, and is introduced for the sake of variety; cp. v. 773 *agnam Caedere deinde iubet solisque ex ordine funem hospitium*, see on l. 15 above. *dare classibus Austris*, a poetical variety for *dare vela Austris*.

62. *instauramus*, 'we celebrate.' The word need not imply *fresh* rites, *ingens*, etc., 'earth is piled up high upon his mound.'

63. *arae*. Two altars (inscribed *Dis Manibus*) seem to have been the usual number; cp. l. 305 *et geminas, causam lacrimis, sacraverat aras*.

65. *de more*. Gossrau on l. 369 below points out that Virgil constantly uses this or similar expressions (*ex more*, *more*, *in morem*, *ordine*, *rite*) in describing sacred rites, with the intention probably of commanding to his countrymen, on the ground of antiquity, the rites and practices of the old Roman religion, the restoration of which was part of the policy of Augustus. *de more* thus virtually = *Romano more*.

67, 68. *sacri*, 'sacrificial.' *animamque*, etc., 'we lay the spirit in its tomb, and invoke it with the last loud cry;' i.e. the farewell cry of *vale* at the funeral ceremony. Virgil here reflects the Roman idea that the souls of the departed were shut up in the tomb, cp. Ov. Fast. v. 451 *Romulus ut tumulo fraternas condidit umbras*: while in Aen. vi he adopts the Greek idea, that they went to Hades.

69, 70. *placata . . . dant = placant*; so *vasta dare* ix. 323, *defensum dabo* xii. 437. See on i. 62. *lenis crepitans*, 'gently rustling.'

74. An imitation of Greek rhythm, cp. Ecl. ii. 24 *Amphion Dirceus in Actaeo Aracintho*; Aen. vii. 631 *Ardea Crustumerique et turrigerae Antemnae*. The island is Delos, in which Latona was sheltered, and gave birth to Apollo and Diana.

75, 76. *Arquitenens*, MSS. Macrobius (Sat. vi. 5) testifies to *Arctitens*, which most editors adopt; but though *arquus* (*arcus*) is not found in Virgil, the archaic form might have remained in the title of a god. *pius*, 'grateful' to his birthplace, and to the island which sheltered his mother. *revinxit e Mycono*, 'fastened to;' cp. *religare* ab vii. 106. The Latin and English idioms look at the act from different points: so *a dextra* = 'on the right.' Myconos is called *humilis* by Ovid, Met. vii. 463, and is not really lofty; whence some have read *Gyaro celsa Myconaque*. But Virgil had probably no personal knowledge of these islands.

82, 83. *agnovit*. Some MSS. give *agnoscit*, but the perf. may denote instantaneous action. *hospitio*, abl., 'in hospitality.'

85. *proprium*, 'lasting,' cp. Ecl. vii. 31 *si proprium hoc fuerit*. *Thymbrae*, of Thymbra in the Troad, where was a shrine of Apollo.

86, 87. *genus*, 'a posterity.' *altera Troiae Pergama*, 'Troy's second citadel.' *reliquias Danaum*, 'left by the Danaans.'

88. **Quem sequimur**, 'whom are we to follow?' Vivid use of the indic. for the deliberative subj. See above l. 322.

91. The **que** is lengthened in imitation of Homer, e.g. Λάμπων τε Κλυτίον τε κ.τ.λ.; cp. xii. 363 *Chloreaque Sybarimque*.

92. **cortina**, the sacred cauldron resting on a tripod.

95. **ubere laeto**, 'in its fruitful bosom.'

102. **veterum . . . virorum**, 'pondering on the traditions of the men of old.'

106. **habitant**, 'men dwell in.'

107-109. **maximus pater**, 'our first ancestor;' cp. the use of *maiores*. **optavit**, 'chose,' cp. i. 425 *optare locum tecto*.

111-113. **Mater**, 'the Mother (of the gods) that dwelleth on Cybele'—i.e. the Phrygian goddess Cybele, who was called after the mountain Cybele in Phrygia. Virgil derives the Phrygian worship of Cybele from Crete. **Corybantia aera**, 'the cymbals of the Corybantes,' the worshippers of Cybele. **hinc fida**, etc., 'hence the rites wrapt in faithful silence'—i.e. the mysteries of Cybele.

118. **meritos**, etc., 'offered due sacrifices on the altars.'

120. **pecudem**, 'a lamb.'

122, 123. **Idomenēa** ('Ιδομενῆα), Gk. acc. of 'Idomeneus.' **deserta**, 'deserted,' not as above l. 4. **hoste**, etc., 'no enemy is therein, the home abandoned is ready to our hand.' Virgil speaks as if not only Idomeneus, but the Cretans also, had gone.

124. **pelago**, local abl., 'across the sea.'

125. **bacchatamque iugis Maxum**, 'the hills of Naxos where the Bacchantes roam,' lit. 'Naxos revelled over on its mountains.' **iugis**, local abl. For the passive use of *bacchari* cp. Georg. ii. 487 *virginibus bacchata Lacenis Taygeta*, and see also on Aen. ii. 422.

127. **et crebris**, etc., 'the seas that foam round many an isle.' **concita**, MSS. and Servius, who says, *naturale est, ut concitatoria sint maria vici-nitate terrarum*: Con. prefers *consita* (*consoro*), 'thickly set' or 'studded with islands,' thinking that the *Sporades* are meant, as distinct from the *Cyclades* already mentioned. But *Cyclades* probably represents the Aegean islands generally.

130. **petamus**, petitio obliqua after **hortantur**.

131. **Curetum**, the ancient priests of Jupiter in Crete.

134. **tectis**, instrumental abl.—'rear a high-roofed citadel;' lit. 'rear with roofs;' cp. ii. 185 *attollere molem Roboribus textis*.

135, 136. **fore** refers to the next two clauses as well as that in which it stands. 'Now all was well nigh done—our ships drawn up, our men engaged in marriage and tilling the new lands.' **confubitis**, see on i. 73.

137-139. 'I was making laws and assigning homes; when suddenly the expanse of heaven was blighted, and there fell on human limbs a wasting sickness, on trees and crops a piteous blight—a very year of death.' **tabida**

naturally goes more closely with *membris, miseranda* with *arboribus, etc. iura dabam*, see on i. 293. *corrupto*, abl. abs.

140, 141. *Linguebant*, cp. v. 517 *vitamque reliquit in astris*, Hom. Hymn. Apoll. 361 *λείψει δὲ θυμόν*. The converse image is more frequent—*λείψει δέ δορεά θυμός. exurere*, historic infin. *steriles*, proleptic, 'parched the fields into barrenness.'

144, 145. *veniam* here = 'a gracious answer,' *ferat* being *petitio obliqua*,—'pray him of his grace to tell what end he grants to our weary state.'

148. *effigies*, 'the statues.'

152. *insertas*, 'windows in the wall.' The line is from Lucre. ii. 114 *inserti fundunt radii per opaca domorum*, the epithet *insertas* being transferred from the light entering the room to the windows let into the wall.

155. *canit*, 'utters,' see on ii. 123. *ultra*, 'unsought,' see on ii. 145. *tua ad limina* is difficult, as the Penates were already in Aeneas' house. The idea seems to be that the actual Penates were separate from the mere images, and dwelt far away, like other gods.

159. *urbi*, Lavinium. *Tu moenia, etc.*, 'make ready a great city for great gods like us.'

162. *Cretae*, locative, 'at Crete.' On the directions now given (as though for the first time) to seek Italy, see ii. 788. Lines 163-166 are repeated from i. 530-533.

167, 168. *Dardanus* and *Iasius*, according to legend, were brothers; Dardanus becoming ruler of the Troad, Iasius of Samothrace. Virgil usually speaks of Dardanus as the founder of the Trojan race, and the son of Zeus (see Aen. vii. 208). Here however he seems to follow a different story, and to make Iasius the father of Dardanus, and ancestor of the Trojans.

170. *Corythum*, i.e. Cortona in Etruria, founded by Corythus, whose wife Electra, according to one story, was the mother of Dardanus by Zeus. *requirat*, *petitio obliqua after dicta* = 'commands.'

173, 174. 'Nor was it all a dream, but methought I saw before me their very look, their hair with fillets crowned, and their features face to face.' Virgil is apparently thinking of Hom. Od. xix. 547 *οὐκ διηρ, δλλ' διηρ* *τεθλόν*. illnd, the whole state or circumstances just described.

178. *intemerata*, 'of pure (unmixed) wine.' *honore*, 'offering,' as above l. 118.

180, 181. *prolem ambiguam*, 'double pedigree,' i.e. from Teucer of Crete (ll. 105 sqq.), or Dardanus of Italy; the command *antiquam exquirere matrem* (l. 96), which was thus ambiguous, having been wrongly (*novo errore*) referred to Crete. *seque novo*, etc., 'and owns his new mistake about the old countries.' *novo*, 'recent, modern,' is inserted in antithesis to *veterum*—a rather artificial contrast. For similar instances of merely verbal antitheses cp. Hor. A. P. 465 *ardentem frigidus Aetnam Insiluit*, Soph. O. T. 1 'Ω τίκνα, Κάδμου τοῦ πάλαι νέα τροφή.

182, 183. **exercite**, 'long vexed,' see on i. 431. **canebat**, 'foretold.'

184. **repeto** (sc. *memoria*), 'I remember that she used to predict.'

187. 'But who could have believed (lit. 'was then to believe') that Trojans would reach Hesperia's shores?' **crederet, moveret**, delib. conj. applying to the past. Cp. Ecl. iii. 21 *non redderet ille Quem mea*, etc., 'should he not have handed over?' (lit. 'was he not to hand over?').

191. **currimus aquor**, poetical acc. of extent with verb of motion; cp. i. 524 *maria omnia vecti*.

194, 195. 'Then over my head stood a murky cloud, laden with night and storm; and darkness ruffled the crests of the waves.' **inhorruit unda tenebris**, a picturesque expression, the darkness itself being said to cause the roughness of the water, though both were due to the storm. **tenebris** instrum. abl.

198, 199. **nox umida**, 'the darkness of the storm' = *tenebrae ex imbre oriae*. **ingeminant**, act. used intransitively, cp. i. 104 *tum prora avertit*.

203. 'Full three days dim with blinding mist.' **adeo** with numerals serves as a strengthening particle; cp. vii. 629 *quinq[ue] adeo*. **incertos**, cp. vi. 270 *incerta luna*.

206. **aperire** (*se* from l. 205), 'heave in sight;' see below l. 275 *aperitur Apollo*; and (for the converse idea) l. 291 *Phaeacum abscondimus aras*.

207, 208. **remis insurgimus**, 'rise on our oars,' **remis** dat. **annixi**, 'pulling hard.'

211. **insulæ**, diphthongs and long vowels are occasionally shortened before another vowel in imitation of Greek rhythm; cp. Georg. i. 437 *Ianopeæ et*, Aen. v. 261 *Ilii alto*.

213. **metu**, sc. *Argonautarum*, i.e. Zetes and Calais, who relieved **Phineus**, a mythic king of Salmydessus in Thrace, tormented for his crimes by the Harpies.

214. **Tristius**, 'more grim,' or 'fell.'

216. **Virginea volvorum vultus**, 'they are birds with a maiden's face;' cp. Lucr. iv. 733 *Cerbercasque canum facies*.

220. **laeta**, 'abundant.'

221. **caprigenum pecus**, 'flocks of goats,' a phrase borrowed from Pacuvius and Accius.

223, 224. **in partem praedamque** (hendiadys), 'to share the booty.' **toros**, i.e. 'heaps of turf to sit on.'

231. **reponimus**, of second sacrifice, the first being implied l. 222.

234, 235. **capessant**, petitio obliqua after **edico** = 'command'; **gerendum (esse)**, infin. clause after the same verb = 'declare.'

237. **latentia**, proleptic, 'bury and conceal.'

240. **nova**, 'unaccustomed,' 'strange.'

241. **foedare**, in apposition to **proelia**. **obscenas**, 'ill-omened.'

246. **infelix vates**, 'prophetess of ill,' cp. xii. 941 *infelix balteus*, 'ill-starred.'

247-249. **etiam** emphasises **bellum**, 'is it war, then . . . war that ye

would wage?' *patrio*, 'hereditary'; as descendants of the sea-god Pontus (or, according to other accounts, of Poseidon, or Oceanus) they claim the islands (l. 209) as their hereditary possession.

252. *Furiarum*, of the Harpies, as kindred monsters to the Furies.

253. *vocatis*, 'duly invoked.'

255-257. *datam*, sc. *fatis*. *nostrae caedis* explains *iniuria*, 'the guilt of violence to us.' *caedes* here of attempted murder. *ambesas absumere*, 'gnaw and consume.' The prophecy is fulfilled vii. 112 sqq., where it is attributed to Anchises—an inconsistency which neither admits nor requires explanation. It was part of the tradition about Aeneas, and was variously attributed to Jupiter, the Erythraean Sibyl, or Venus; by Virgil only to Celaeno.

261. *pacem*, with *armis* it denotes liberty to feed unmolested, with *votis*, etc., it denotes deliverance from the threats just pronounced.

264. 'Calls on the mighty gods, and proclaims a fitting sacrifice.' *magna*, and so more powerful than the Harpies.

266. *placidi*, almost = *placati*—'be calmed and save the good.' So of persons, Ter. Ad. iv. 1. 18 (534) *Quum servit maxime tam placidum quasi oven reddo.*

267. *rudentes* are the ropes (called 'sheets') fastened to the bottom corners of the sail, which would lie coiled up when the sail was lowered. In setting sail, the first thing was to uncoil them (*excutere*, cp. l. 682 below); and *excussoe laxare* here = 'uncoil and ease the sheets.'

271. *Meritos*, a mountain in Ithaca (Hom. Od. ix. 22, xiii. 351), seems to be a separate island with Virgil; perhaps (as Con. suggests) from Il. ii. 632 ΟἽ δ' Ἰθάκην εἴλονται Νήριτος εἰνοσίφυλλοι.

275. *Apollo* must be the temple of Apollo at Actium, the *parva urbs* (l. 276) at which Aeneas lands and celebrates 'games' (l. 280): though *formidatus nautis* applies better to the temple on the south promontory of Leucate. It is possible that Virgil confused the two temples. The mention of Actium is a compliment to Augustus, who founded the temple there after his victory over Antony and Cleopatra. *aperitur*, 'heaves in sight,' cp. l. 206 above.

279. 'We purify ourselves in honour of Jupiter, and offer burnt-offerings on the altars.' *Iustramur*, middle, as *velamur* l. 545. The purification was required on account of the adventure with the Harpies. *votis* = 'things offered'; so Petronius 89 calls the wooden horse *votum*.

280. *celebramus* is here used in its strict sense, to 'crowd' or 'make populous.' The celebration of games at Actium by Aeneas was suggested by the quinquennial festival held there by Augustus in honour of his victory.

281. *labente*, 'slippery.' *palaestras*, 'wrestling-bouts.'

284. 'Meanwhile the sun completes the year's full round.' *annum*, accus. of motion through or over.

286-288. 'A shield of hollow brass, once borne by mighty Abas, I fix on the door that fronts us, and mark the deed with this line . . .' *Abas*,

some Greek warrior. There was a mythical king of Argos, called Abas, the sight of whose shield, even after his death, was enough to put the enemy to flight. It is possible that the name Abas may have been suggested to Virgil by this story. *Aeneas*, sc. *dedicavit*, the verb being omitted, as often in inscriptions.

291. *absocondimus*, 'we lose from sight;' cp. Claud. Rap. Pros. iii. 140 *Sicaniam quaerit, quum needum absconderit Iden*, Thuc. v. 65. 5 ἐνθή δραχωπόντες διέκριψαν (τοὺς Ἀργείοντος). See above l. 206 for the converse idea. *aroës*, the 'hills' of Corcyra.

294-343. They find that Priam's son, Helenus, is king of Epirus and married to Andromache, given up to him by Pyrrhus. This story was taken from Varro.

296-298. *coniugio*, i. e. *coniuge*, abstract for concrete, cp. ii. 579 *coniungiumque domumque patres natosque videbit*. *cessisse*, 'had passed.' *patrio*, i. e. Asiatic like herself, 'a husband of her own nation.' Andromache was daughter of Eetion, king of Cilician Thebe, and had formerly been the wife of Hector. *amore*, 'yearning,' as vi. 314.

301-305. *cum*, with *impf. ind.* 'at the time when.' *malu*, i. e. 'fictitious,' 'a mimic Simois.' *Hectoreum*, etc., 'at Hector's funeral mound, a cenotaph of green turf, and the twain altars she had raised, whereat to weep.' *geminas*, see above l. 63.

310. 'Art thou a living shape, a true messenger, that appearest to me?' For construction cp. *sese tulit obvia* i. 314.

311. *si lux*, etc., i. e. 'if you come from the shades, tell me of Hector.'

318, 314. *Vix pauca*, etc., 'scarce can I answer her passionate cry and sore moved gasp out a few broken words.'

317, 318. *delectam*, on analogy of *deici honore*, 'fallen from such a mate;' cp. Tac. Ann. xi. 29 *uxore deicta* (sc. *matrimonio*). *excepit*, of receiving in succession, cp. Georg. ii. 345 *exiperet caeli indulgentia terras*.

319. 'Is Hector's own Andromache still Pyrrhus' bride?' Con., with slight MS. authority, reads *revisit Hectoris Andromachen?* remarking that the ordinary reading conveys an unfeeling reproach to Andromache. But the words are spoken in pity, not in reproach, and the rhythm requires that the line should not be broken. *servas* = 'still abidest in.'

321-323. *una*, see on ii. 426. *virgo*, Polyxena, daughter of Priam, sacrificed at Achilles' tomb; see Eur. Hecuba. *sortitus*, the 'allotment' of Trojan captives.

325-329. *diversa*, distant; see above l. 4. *stirpis Achilleae*, i. e. Pyrrhus. *servitio enixaæ*, 'having borne him offspring as a slave.' *famulo famulamque*, 'thrall to thrall'; the *que* is grammatically superfluous, cp. x. 734 *obvius adversaque occurrit*.

331, 332. *scelerum furis agitatus*, 'maddened by the frenzy born of crime,' the crime being the murder of his mother. *furiæ* here = 'madness,' not the actual Furies, though the two senses would run closely together in

the mind of an ancient reader; cp. i. 41 *furias Aiaces Oilei. excipit*, 'caught him.'

333. *reddita*, 'assigned,' cp. xii. 817 *una superstatio superis quae redditia divis*, *Lucr.* ii. 94 *nulla quies est Reddita corporibus primis*.

340. The only example in Virgil of a hemistich incomplete in sense, and probably left so by the poet himself. The general sense of the line, if completed, would have been, 'Whom Creusa bore for you while Troy was still standing.' Wagn., Forb., and Ribb., on the authority of one MS. read *superatne? et vescitur aura Quae tibi iam Troia . . .*, supposing that Andromache proceeds to ask about Creusa, but is interrupted by a sign from Aeneas which shows that she is dead. But, as Con. points out, such an expedient would be ridiculous in an epic.

341-343. *tamen*, 'in spite of his mother's death.' *avunculus*, because Creusa, according to one account, was Hector's sister.

348. *multum* (adverb acc.), not usual where another accusative is expressed; but *laorimas fundit= lacrimat*. Ribbeck complains of the inconsistency of this line with *laetus* l. 347. But Helenus might surely be glad to welcome them, while sorrowful at the reminiscences they brought.

349. *simulata*, 'made like to.' Trojan memories are revived in the names given to the localities of Helenus' town.

350. *arentem*, 'a parched rivulet.' The whole of the mimic Troy is on a lesser scale, to enhance the grandeur of the original. The real Xanthus—the *νοραρύδις δύναμις* of Homer—is represented by a tiny stream.

354. *aulai*, archaic gen., cp. i. 254.

356. *dies alterque dies*, 'day after day passed by'; cp. the use of *unus et alter* to denote an indefinite number.

360, 361. *Clarii* (adj.) 'of the god of Claroa,' near Colophon, where was an oracle of Apollo. *sentis=intelligis*; the senses of a seer being alive to supernatural facts; cp. *Tib.* ii. 5. 13 *praesentit haruspex Lubrica signavit quum deus extra notis*, *Sil. Ital.* iv. 120 *hunc superos sentire monentes Ars fuit. praepetis*, 'swift-flying,' a technical term in augury. Birds gave omens by flight (*praepetes*), or cry (*oscines* *Hor. Od.* iii. 27. 11). *lingua* and *penna* refer to the two kinds of divination.

362, 363. *namque*, etc., 'for the voice of heaven (*religio*, cp. *Phaed.* iv. 11. 4 *repente vocem sancta misit religio*) has given me fair presage for my whole course, and all the gods have urged me by their will.' *prospera* is virtually adverbial, and qualifies *dixit*.

365-367. *nefas=nefundum*, and is an epithet of *prodigium*, a curious use of the word. For *canit* see on ii. 124. *obsoenam*, 'revolting.' *vito*, vivid use of indic. for delib. subj., see on ii. 322.

369-373. *de more*, cp. l. 65 above. *pacem*, 'favour.' *multo suspensum numine*, 'awestruck (*ἀνηρθρόν*, 'bewildered') by the fulness of divine presence.'

374-376. 'Son of a goddess!—for clear proof there is that thou sailest the deep under higher (than human) auspices; thus heaven's king allotteth

destiny and rolls the wheel of change; such is the ordered cycle.' *fides*, see on ii. 309.

377. *hospita*, 'strange, foreign,' neut. plur. of *hospes* used as adj.; cp. Ov. Fast. i. 340 *Acta per aequoreas hospita navis aquas*, Cic. Rab. 10. 28 *adeone hospes huiusce urbis, adeone ignarus es disciplinae et consuetudinis nostrae?*

380. *Helenum* is subj. of *scire* and *fari*.

381-383. 'First then of Italy, which now thou deemest close at hand, and preparest, O blind! to assay its neighbouring ports, a pathless path and long parts thee widely from it with long stretch of coast.' *longis terris*, abl. instrum. with *dividit*, refers to the length of Italy which has to be sailed along before they reach their destination. The rhetorical jingle of the line is perhaps intended to 'mark prophetic obscurity' (Kenn.). *propinquam*, the coast of Calabria being just opposite to Epirus.

384. *lentandus*, 'must be bent.'

386, 387. *inferni laous*, i. e. Avernus and the other volcanic lakes near Vesuvius, which were supposed to be connected with the infernal regions. *Aeææ*, of Aea in Colchis, so *Alaην ρῆτρον* of Circe's island, Od. x. 135. The promontory of Circeii is identified with the island of Circe mentioned by Homer. *possis*, conj. of purpose after *lustrandum*, etc.

389-391. *cum tibi* (dat. eth.), 'when as you stand in anxious mood by the waters of a secluded stream'—i. e. a secluded spot of the Tiber, see viii. 82 sqq. *capitum*, descriptive gen. after *fetus*, 'thirty head of young.' The prediction is repeated almost verbatim viii. 43 sqq.

394. *morsus*, see above l. 257: and for the solution, vii. 107 sqq.

399-402. *Naryoi*, from Naryx in Opuntian Locris. Tradition represented some of the comrades of Ajax Oilcus, on the return voyage from Troy, as settling on the coast of Bruttium. *Sallentinos campos*, Sallentinum was the name of the promontory at the heel of Italy. *Lyotius*, from Lyctus, a city of Crete. *Petelia*, on the east coast of Bruttium, founded by Philoctetes when driven out from Meliboea in Thessaly. *Philoctetae*, with *Petelia*. *parva*, if *Petelia* is rightly derived from the old word *petilus*—'thin,' will be an epithet added to explain the etymology of the name, as is frequently done by Virgil; cp. iii. 693 *Plemyrium undosum*, 698 *stagnantis Helori*. *subnixa muro*, 'supported by its wall.' This small town made a gallant stand against Hannibal's lieutenant, Himilco, Liv. xxiii. 30.

405-407. *velare*, pass. imper. in middle sense. The Romans prayed or sacrificed with head covered, cp. Lucr. v. 1198 *Nec pietas ullast velatum sacre videri vertier ad lapidem atque omnes accedere ad aras*. Greek writers like Dionysius and Plutarch note this custom as strange to them. Virgil emphasises this as other religious observances (see above on l. 65), and assigns a reason for it.

409. *religione*, 'observance' or 'use.'

410, 411. *digressum*, i. e. from Italy. *Siculæ oræ*, dat. with verb of

motion. *raresoent*, 'open.' At a distance the rocks seem close together (*densa*); but on coming nearer they are seen to be *rara* (i. e. with an interval between—cp. ix. 508 *qua rara est aries*). The apparent barrier (*claustra*) thus disappears, disclosing a strait. Pelorum was the headland of Sicily at the straits of Messina.

412. *laeva*. When the fleet, after leaving the south headland of Bruttium, is approaching Sicily with its head set west, the course to the left would take it south to Pachynum and so round the island (*longo circuitu*); the course to the right would take it to the straits, and to the passage between Scylla and Charybdis.

415, 416. 'Such change long years of time can work.' The expression seems to denote gradual change, rather than a sudden convulsion. But Virgil probably means merely to point out that anything, however strange, may happen in long lapse of time. *protinus*, local adv., with *una*,—'When both coasts were one continuous shore.'

417. *medio*, local abl., 'between.'

419. *litore diduotas*, lit. 'parted in respect of their shores.' '(The sea) flows with narrow tide 'twixt fields and cities, their shores now parted.'

420, 421. Here *Dextrum* and *laevum* are the two sides of the strait. *ter*; Homer (Od. xii. 105) says *τρις τε τριματι*: but from l. 565 it seems that Virgil means 'thrice running.' *gurgite*, abl. loci. 'Thrice at the bottom of the whirling chasm she sucks the mighty waters into her abyss, and lifts them again in turn to heaven, and lashes the sky with spray.'

426-428. Homer's Scylla (Od. xii. 73 sqq.) is a monster six-headed and twelve-footed; Virgil follows the later legend, which represented her as a maiden whose lower parts were transformed by magic, on account of the jealousy of Circe. 'Above she is of human shape, a fair-bosomed maiden to the waist; below, a huge sea-monster, with a dolphin's tail set in the belly of a wolf' *commissa*, past part. with accus. of object, in imitation of the Greek ('having a tail joined'); cp. Ecl. iii. 106 *inscripti nomina regum flores*; Hor. Sat. i. 6. 74 *Lacvo suspensi loculos tabulamque lacerto*. See on i. 320.

429-432. *metas*, 'the goal of Pachynus;' they are to sail round Pachynus, just as they would go round the goal or turning-point of a race-course. *cessantem*, 'lingering.' *caeruleis canibus* = 'sea-coloured dogs.'

438, 439. *cane*, 'utter,' cp. ii. 124, etc. *supera*, 'overcome,' i.e. 'prevail over.' *victor*, 'your wish obtained,' referring to *supera*.

441. *Gymnaeam*, the Greek form of the adj. (= *Kυμαιος*, from *Κύμη*, the original name of the colony). From the later name *Cumae* the adj. *Cumanus* was formed.

442. 'The haunted lakes, and Avernus with its echoing woods' (*silvis*, abl. of respect). *laous*, Lucrinus, Avernus, etc. *Averna*, of the whole region. *divinos*, i.e. the abode of *divi*; cp. Prop. i. 18. 27 *divini fontes*.

443, 444. *insanam*, 'frenzied' (by the divine *afflatus*, as described vi. 47-50). *canit*, 'foretells,' see on ii. 124. *notas et nomina*, 'marks and

words,' a poetical expression for written characters. *foliis*, cp. Juv. viii. 126 *folium recitare Sibyllae*.

446. *in numerum*, 'in order.'

448. *eadem*, sc. *folia*. It has the force of *tamen*, 'for all that' (although she has put them in order).

452. *inconsulti*, 'without advice'—in this sense $\delta\tau\alpha\acute{\eta}$ $\lambda\epsilon\gamma\mu\epsilon\nu\sigma$, usually = $\delta\beta\omega\upsilon\lambda\sigma$, 'imprudent.'

453-457. morae explains *dispendia*. *quin ad eas* (l. 456) negative consequence after *tanti*, 'let no loss of time by delay be so important in your eyes (tibi) . . . as to stop you from visiting the prophetess and praying her of her grace (*ipsa . . . volens*) to utter the oracles, and open her lips to speak' (*voem atque ora*). *canat, resolvat*, conj. in petitio obliqua after *poscas*. *secundos*, properly of the wind, here of the sail (*stibus*) which it fills.

459. Repeated vi. 892 of Anchises, who (and not the Sibyl, as promised by Helenus) expounds to Aeneas his fortune in Italy. The Sibyl merely conducts Aeneas to hear his destiny from Anchises in the lower world. Had the Aeneid been revised, Virgil would probably have adapted Helenus' promise here to Book vi.

460. *venerata*, passive, as Hor. Sat. ii. 2. 124 *venerata Ceres*; see on ii. 422.

464. *gravis*, the length of the vowel is very likely an intentional archaism, the *a* of the neut. plur. having been originally long, as is shown by such words as *triginta*, and by occasional examples in the Latin dramatic poets. See Introduction on the Virgilian Ilexameter, § 6 (g).

465. *stipat carinis argentum*, a variety for the ordinary *stipat carinas argento*; cp. i. 195 *vina cadiis onerarata*.

466. *Dodonaeos lebetas*, 'cauldrons of Dodona.' The epithet is probably a merely ornamental one. $\Delta\omega\delta\omega\eta\alpha\sigma\omega\chi\alpha\lambda\kappa\epsilon\iota\omega$ was a proverbial expression for a talkative person, and originated in the celebrated cauldron at Dodona, which was said to ring all day long, if touched by one of the passers by (Menander, *Αὐλητρίς*, frag. 3).

467. Lit. 'a cuirass entwined with links and triple with gold,' i.e. 'entwined with triple links of gold.'

470, 471. *duces* (sc. *itineris*), 'guides.' *remigium supplet*, 'makes up the tale of oars,' i.e. supplies or makes good deficiencies. *remigium* = *remos* as in viii. 80 *remigioque aptat, socios simul instruit armis*. This seems on the whole better than to take *remigium* as = *remiges*.

473. *ferenti*, 'favouring.'

477, 478. 'See there is Ausonian land: make thither with your ships'—Helenus points to the east coast of Italy (Calabria) nearest to Epirus, and then adds, as if correcting himself, 'yet this coast too you must leave behind;' the destined *Ausoniae tellus* being on the further or western side. *arripe*, i.e. *occupa*, cp. ix. 13 *turbata arripe castra*.

482-484. 'Andromache, too, sad at our final parting, brings garments figured with golden embroidery and a Phrygian cloak for Ascanius, nor

fails to show him due honour.' *nec cedit honori*, lit. 'nor does she give way to the honour due to him,' *honor* being half personified. Other ways of taking the passage are (1) 'nor does she yield to the liberality of Helenus.' (2) To read *honore*, with some MSS., and transl. 'nor does she tire in her bounty.' But *honor* is probably the correct reading, as being much the harder, and therefore more liable to alteration. There would be a great temptation to alter *honor* to *honore*, but no temptation the other way. (3) To take *honor* as an archaic abl., and transl. as in (2). But as *cedit* is regularly used with the dative, it is hard to believe that the poet should have written *cedit honori*, meaning *honor* to be ablative.

487. *sint*, final conj., 'to be memorials.' *longum*, 'enduring.'

489. *super*, adjectival use of adverb, 'sole surviving image.'

491. *pubescent*, i.e. *si vivere*: 'he now would be growing to manhood in years like yours.'

493, 494. 'Live and prosper, ye whose destined career has now been run.' *sua = propria*, and in this secondary sense stands here with the 2nd pers. pronoun. So δι, 'one's own' (i.e. *oīos, suis*), in Homer with 1st pers. Od. ix. 27 οὐ γάρ ἔγνω: 'Hs γαῖη δίκαια γλυκεράτερος δλλοίσθεναι.'

502-505. *olim*, 'in days to come,' see on i. 20. *Epyro, Hesperia*, local ablatives. *utramque* refers back to *oīgnatas urbes*, 'we will make each of them one Troy in heart.' The tone of this passage, especially line 505, suggests a reference to some historical relationship between Rome and Epirus. If so, the allusion is probably, as Servius states, to the foundation of Nicopolis by Augustus, in memory of the victory of Actium.

507. 'Whence lies the road to Italy, the shortest course by sea.'

508. Cp. Od. iii. 487 Δύσερτο τ' ἡλίος σκιάστο τε πάσαις ἀγναῖς, and Tennyson's imitation, 'And the sun set, and all the ways were dark.' *opaci* with *umbrantur*, 'the hills grow dim and shadowy.'

510. *sortiti remos* = 'having allotted the oars'; i.e. having assigned the rowing-benches among the crew by lot; cp. Apoll. Rhod. i. 395 *εληῖδας μὲν πρῶτα πάλαι διεμορφώσατο*. In a bireme the rowers on the upper benches had harder work than those on the lower, and the matter was arranged by lot. Why in this case it was done at night, instead of at starting next day, does not appear. Other explanations are (1) that the oars were taken ashore for safety each night, after being parted among the crew, (2) that the oars were used as tent-poles.

512. 'Nor yet had Night drawn by the Hours reached the middle of her course.'

516. *pluvias*, explanatory epithet, see on l. 402. *geminos Triones*, 'the twin Bears.' See on i. 744, where the same line occurs.

517. 'And closely marks Orion with his belt of gold.' This constellation was identified in mythology with a giant son of Neptune, certain stars being called his belt and sword. *circumspicere* gives the notion of careful 'watching'—whence the derivative 'circumspect.'

518. *constare*, 'that all is settled' (i.e. that there is a certainty of calm

weather), cp. *Lucr.* iv. 460 *severa silentia noctis Undique cum constent* ('remain unbroken'), *Ov. Fast.* ii. 453 *flamina non constant* ('are unsteady').

519. *clarum*, 'loud.'

520. *velorum alas*, 'the wings of our sails;' *velorum* descriptive gen., like *vox voluptatis*, 'the word pleasure,' etc.

525. *corona*, see on i. 724 *vina coronant*.

520. 'Grant us a smooth course before the wind (*vento*, abl. instr.), and wast us with fair breezes.'

530 sqq. *patescit*, 'opens out.' The harbour is *Portus Veneris* on the Calabrian coast, south of Brundisium. The place is *Castrum Minervae*. From a distance the temple of Minerva seems to overhang the sea; on coming nearer an inner harbour is seen between the cliffs; and the temple, on a height behind this, stands back from the coast line (*refugit ab litore* l. 536). *Minervae*, prob. with *templum*, and not with *arce*; 'the temple of Minerva is seen crowning the summit.'

533. *ab Euro flucta*, 'by the force of waves from the East.' The *fluctus* is poetically regarded as a personal agent, hence the preposition.

535, 536. *geminō*, etc., 'towering crags stretch down their arms towards the sea for a wall on either side (lit. with a double wall), and the temple stands back from the shore.'

539-543. *hospita*, 'stranger,' cp. l. 377. Anchises interprets the *primum omēx*: horses are used for war, therefore they portend war; but at times (olim) they are trained for peaceful work, so there may be peace. For the assonance *armantur*, *armenta*, see on l. 383 above. *curru*, dative. *ingo*, abl. instr.

544-547. *acepit*, i.e. on their landing beneath her temple (l. 531). *velamur*, middle, see above l. 405. *praeceptis*, a sort of abl. instr. with the whole clause—'in obedience to the bidding.' *dederat quae maxima*, 'which he had given as the chief,' i.e. on which he had laid most stress (ll. 435 sqq.). *adolemus*, 'offer up,' lit. 'pile up'; see on i. 704.

549. 'We turn to the wind the tips of our sail-clad yard-arms.' *cornua*, the bent tips of the yard-arms. The manoeuvre described is that of trimming the sails so as to get the ship out of harbour. For *obvertimus* (sc. *vento*) cp. vi. 3 *obvertunt felago proras*. Con. follows Henry's strange suggestion, 'turn the points of our yards to the land.'

551 sqq. *Heroulei*, referring to the colonization of Tarentum by the Spartans, who were Heraclidae. *Mino*, 'after this'; i.e. after leaving *Portus Veneris*, and sailing past the Iapygian headland, when Tarentum would be seen in the bay to the right. Aeneas does not coast inwards so as to pass it, but strikes right across to the Lacinian promontory opposite (*contra*), called *diva* from a famous temple of Juno. Caulon is south of Scylaceum, but would be seen first on rounding the Lacinian headland, as Scylaceum lies in a bay. Aetna would soon be in sight; but they would have to get round Leucopetra before they could hear or feel Charybdis, which is supposed to be near *l'elorum*. The mention of

Charybdis, however, takes Virgil's geography from the domain of reality to that of fiction.

556. *fractas*, 'broken,' of the roar of the 'breakers' upon the coast. *ad litora*, with *vooes*—'the broken sound of waves upon the shore.' For the use of *vox*, cp. iii. 669 *ad sonitum vocis* (of the plashing of oars), vii. 519 *ad vocem, qua buccina signum dira dedit*.

557. 'The waters of the deep boil up, and surf and sand commingle.'

559. *canebat*, see on ii. 124.

561. *rudentem*, 'creaking,' 'groaning.'

564-569. *curvato*, 'arching.' *et idem*, 'and again.' *ad manes imos*, 'to the very shades below.' *ter*, etc., see l. 421 above.

570, 571. 'The harbour lies sheltered from the winds' approach, and spacious in itself' (*ipso*, i. e. the harbour was good, but the proximity of Aetna was a drawback). *ruinis*, the 'showers' of stones and lava; cp. *caeli ruina* i. 129.

578. *Encoeladi*. Pindar, Aeschylus, and Ovid make the giant under Aetna 'Typhoeus' and 'Typhon;' whom Virgil (ix. 715) and Lucan (Phars. v. 101) place under the island of Inarime. Callimachus puts Briareus under Aetna.

581, 582. *mutat*, some MSS. give *mutat*; but the subj. is required by *oratio obliqua*. *subtexere*, lit. 'weave beneath:' oftener, as here, in its secondary notion of 'drawing a veil over;' cp. *subterunt nubila caelum* Lucr. v. 468.

583-587. *monstra*, i. e. the portentous noises of Aetna. *aethra siderosa*, 'starry sheen;' *aethra* = 'brightness of the sky.' *nox intempesta*, 'dismal night,' an old phrase to express the dead of night, when no work could be done; lit. 'timeless' or 'unseasonable' night.

588. *primo Eoo*, 'at early dawn.' *Eos*, lit. the morning star Lucifer, and so 'dawn.'

591. 'The strange and unknown figure of a man in wretched plight.'

593. *Respicidimus*. The Trojans were on the point of embarking, and their faces were turned towards the sea, when the approach of the stranger causes them to look back. *dira*, etc. 'His filth was horrible, his beard unshorn, his garment tagged with thorns' (Kenn.). Cp. Ov. Met. xiv. 165 *iam non hirsutus amictu . . . et spinis conserto tegmine nullis Fatur Achaemenides*, Tac. Germ. 17 *tegmen omnibus sagum, fibula, aut si desit, spina consertum*. The allusion to Virgil is clear in Ovid, and probable in Tacitus, who was a great reader of Virgil.

599. *testor*, 'I adjure you,' a rare use of the word as = *obtestor*.

600. *Iument*, 'this light of heaven that we breathe.' Air and light are identified in poetical language, cp. G. ii. 340 *cum primae lucem perudes hausere*.

602. *Siclo*. This and *merito* are the only instances in which Virgil seems to shorten the final 'o' in a verb. But possibly *siclo* may have been pronounced as a monosyllable by synecdoche.

605, 606. **spargite**, 'fling me piecemeal.' **pereō hominum**; Virgil has only three other examples of hiatus in the second foot, viz. G. i. 4, iv. 343, 463. The licence occurs much more frequently in the third or fourth foot, at the important caesura, but is here justified by the pause in the rhythm. See Introduction on the Virgilian Hexameter, § 7.

607. **genibusque volutans**, 'rolling in the dust at my knees' (local abl.).

609. **quae deinde**, etc., 'next to reveal.' **Deinde** is out of place, as often: cp. i. 195 *vina bonus quae deinde cadis oneraravat Acestes*.

614, 615. **genitore Adamasto paupere**, abl. abs. **fortuna**, sc. **pauperis**, 'would that his lot had continued mine!'

618. **namie**, descriptive abl., rare unless with an adjective in agreement, but perhaps here justified by combination with **dapibusque oruentis**—'a house of blood and gory feasts.'

621. 'Whom no eye could look on, no tongue address.' **visu, dictu, abla.** of respect, 'not easy in the beholding, etc.'

625. **aspersa**, so most MSS.; **experta** is supported by Servius. But the only other certain example of **experto** is *Lucr. v. 372 experti quo possint moenia mundi* (= 'scattered abroad'). In spite, therefore, of the argument that the less usual word is more likely to have been altered, it seems better to follow the MSS.

632. **immensus**, 'in all his bulk.'

634-636. **sortiti**, 'having drawn lots for our several parts.' Homer (Od. ix. 331 sqq.) makes them draw lots for four to go with Ulysses. **terebramus**, cp. the description of this process in Od. ix. 382 sqq. **latebat**, 'lay sunken.'

637. The Argive shield was large and round, covering the whole body: the Cyclops' eye is compared to a huge round shield or glaring sun.

643. **vulgo** = **passim**, cp. vi. 283 *quam sedem somnia vulgo Vana tenere ferunt*.

646, 647. **cum traho**, 'the while I drag (i. e. since I have been dragging) on my life.' **ab rupe**, with **prospicio**. This seems better than (with Con.) to join **ab rupe** with **Cyclopas**, = 'huge Cyclops on the cliff.'

652. **tuisset**, virtual oratio obliqua after **addixi me**, the plup. subj. standing for the fut. perf. of the oratio recta; 'with this, whatsoever it might prove, I cast in my lot.' Cp. for the construction ii. 94 *et me, fors si qua tulisset, promisi ultorem*.

658, 659. **ingens** with **monstrum** not **lumen**. **Trunca manu**, 'lopped by his hand.' Quintilian viii. 4 cites another reading **manum**; but the staff could hardly be said to guide the hand.

663. **inde**, i. c. **de fluctibus**.

666-668. **celerare**, historic infin. **sic merito**, 'so deserving.' **ver-**
timus, the reading of most MSS., is generally abandoned by the editors for **verrimus**, which is a common poetical metaphor in connection with rowing;

whereas *verttere* is rather used of ploughing. But 'ploughing' the sea is a very natural metaphor, used apparently by Virgil in v. 141 (*freta versa*), x. 208 (*marmore verso*); as also by Val. Flaccus with the frequentative form *versare*. It seems better, therefore, to follow the MSS. and translate, 'and bending forward (*prona*) plough the deep with labouring oars.'

669. *voois*, 'the plashing' (of oars), cp. l. 556 above.

670, 671. *affectare*, i. e. *affectandi* (*τοῦ δυριλαβθέσαι*). *potis*, sc. *est* = *potest* (*Polyphemus*). *aequare*, 'match,' i. e. in swiftness. He cannot move as fast as the waves carry the ship.

681. The oaks are the 'forest of Jove,' the cypresses 'the grove of Diana,' who was regarded as an infernal goddess by the Romans.

682, 683. *quoquinque rudentes excentere*, 'to uncoil our sheets for any course we may.' See on l. 267.

684-686. 'On the other hand the commands of Helenus bid them not to hold on their way between Scylla and Charybdis, either course being within an ace of death. They resolve to sail back again.' Even in the midst of their terror the Trojans remember Helenus' warning about Scylla and Charybdis and so put back instead of running through the straits of Pelorum. *utramque viam* is in apposition to *cursus*, and seems to denote the two passages through the straits, the one nearer to Scylla, the other to Charybdis. *discremne parvo* is descriptive abl. *ni* = *ne*; the form is found in Lucret. ii. 734 *nive alium*, iii. 286 *ni calor ac ventus . . . interemant*, Catull. lxi. 152 *cave ni neges*; and occurs frequently in inscriptions. The passage is a difficult one, and the sudden change to the 3rd person in *teneant* is awkward, but on the whole the above rendering seems to be the best. Other suggestions are (1) regarding *ni* = *nisi* to render, 'warn us that either course between Scylla and Charybdis (i. e. keeping to the right or the left) is within a hair's breadth of death, if men do not hold straight on.' The general sense of the passage then remains the same. (2) To adopt Madvig's conjecture *contra ac iussa*, remove the colon after *cursus*, and translate, 'contrary to Helenus' warning, not to steer between Scylla and Charybdis . . . we resolve to sail back (towards Pelorum).' The sense then is that in spite of Helenus' warnings they resolve to sail through Pelorum, but are prevented by a north wind. Although they had not actually come from Pelorum, they had come in that direction, and so might be said to sail *back* to Pelorum.

687, 688. *angusta*, i. e. on the strait. Pelorum was the headland at the straits of Messina. *vivo saxo*, 'formed of natural rock.'

689. The river *Pantagias* (Πανταγιας Thuc. vi. 4) is identified with the Porcari, which flows through a deep ravine between calcareous rocks at its mouth, affording a small but secure harbour for small vessels.

690, 691. 'Such spots as these did Achaemenides the comrade of Ulysses' woes point out, recoasting the shores he had before wandered by.' For the pleonasm *relegens retrorsus* cp. G. i. 200 *retro sublapsa referri*. Both words are *ἀνεψ* *λεγόμενα* in Virgil, for which reason, and the ap-

parent sympathy with Ulysses here ascribed to Aeneas, some reject the passage.

692-696. *Sicanius sinu*, afterwards the Great Harbour of Syracuse. *Ortygia* crossed nearly half its entrance, leaving 1200 yards of water between itself and *Plemryrium* (Πλημύριον Thuc. vii. 4) on the south side. *undosum* is virtually a translation of the Greek name (from πλημ-μψις): cp. l. 698 *stagnantis Helori*, l. 703 *arduus Acragas*; and see on l. 402 above. *ore*, local abl. *Alpheum*, the story is that Alpheus, the river of Elis, loved the nymph Arethusa, and that as he was pursuing her, she was changed into a stream by Diana, and flowed beneath land and sea to Ortygia, where the fountain called by her name gushes out. Alpheus pursued, and his waters were mingled with hers.

698. *exsupero*, 'pass by'; so *superas* Ecl. viii. 6.

700, 701. *Camerina*, MSS.; *Camarina* most editions; to correspond to the Gk. *Καμάρινα*: cp. however, *camera* = κάμαρα, and the general tendency in Latin to weakness and decay of vowel sounds. *fatis numquam conoessa moveri* alludes to the oracle μή κίνει Καμάρινα δεινήτος γάρ διείνων; the story being that the inhabitants, in defiance of the oracle, drained a marsh round their town and so made it accessible to the enemy.

702. 'And Gela called by the name of its dangerous stream.' The river *Gelas*, apparently safe, was full of whirlpools; Ov. Fast. iv. 470 *Et te vor-ticibus non adeunde Gela*. Others take *immanis* as nom. sing. with *Gela*, referring it to the tyrants who ruled the place, or to its size (which however was not large). *Gelus*, the Greek Γελάδ; see Lachmann on Lucr. vi. 971. *fluvii*. With stems in '-io,' the Augustan poets as a rule contract the gen. sing. of substantives, though in adjectives it is often uncontracted—e. g. *egregii altique silenti* Hor. Sat. ii. 6. 58. Propertius, Ovid, Lucan, and the later poets use the full form in '-ii' (though the contracted form remained common in proper names, e. g. 'Capitoli,' 'Terenti,' 'Livi,' etc.), as also do Cicero and Caesar; Lucretius has *navigii* v. 1006; and it seems to have been always accepted in Greek names—e. g. 'Palladii' Aen. ix. 151, 'Sunli' Ter. Eun. iii. 3. 13. The occurrence, therefore, in this passage of a form, exceptional no doubt in Virgil's time, but normal in the next generation, is no reason either for suspecting the line (Gosse), or emending to *fluvio* (Porson, regarding *cognomine* as adjective).

703, 704. *Arduus* explains *Acragas* (the Greek name for Agrigentum) as if from *dixos*; cp. l. 693 above. *magnanimum* (again vi. 307, G. iv. 476) and *superum* are examples in Virgil of the form '-um' in gen. plur. of adjective stems in '-o.' This form is common with substantives in Virgil, e. g. *deum virum divom* etc. It is not a contraction for '-orum'; but an older form = Gk. -ων, found in Oscan and Umbrian, and on early coins and inscriptions; gradually superseded by '-rum.' *quondam*, 'of old,' i. e. before the decay of Sicily owing to the Punic wars. The expression is of course an anachronism in the mouth of Aeneas; but the

passage is full of anachronisms, as the various Greek colonies mentioned were founded long after Trojan times.

706. *dura*, i. e. *difficilia*. *caecis*, i. e. *latentibus*.

707. *illaestabilis*, on account of his father's loss.

708. *actis*, 'having been surmounted,' is the reading of most MSS. The other reading is *actus*.

710. Legends fixed Anchises' death at various places—Mount Ida, Pallene, the Thermaic Gulf, Arcadia, or in Italy after landing with Aeneas. The authority of Virgil has established it at Drepanum (Trapani), where his tomb is still shown.

712. *moneret*, concessive, 'though warning.'

NOTES TO BOOK IV.

THE thread of the story, interrupted by the episode of Aeneas' narrative in Books II and III, is now resumed with the tale of Dido's fatal passion, already indicated at the close of Book I. The development of her love and its result are first described (ll. 1-172): Aeneas, too, is half-won by her to stay (see ll. 332, 395, 458, etc.), but is called away by the commands of Jupiter (ll. 223 sqq.) and the visions of his father's shade (ll. 351 sqq.) to fulfil his mission in Italy. He prepares to start, firm against the prayers and reproaches of the unhappy queen, who at last resolves on death; the steps by which she is driven to her end being worked out in the latter part of the book, ll. 416-705, in the spirit of the *āry* of Greek tragedy. The struggle of individual passion against the will of Heaven is the key-note throughout—the same kind of struggle as is represented, for example, in the 'Ajax' of Sophocles; and with the same sort of result, strange to our modern notions of right and wrong, in which the mere assertion of overwhelming power over human will, independently of any moral issues, is the end of all. The delineation of individual character is subordinate to the exhibition of the conflict of great forces: and the criticisms which modern feeling passes upon such an act as the desertion of Dido are, from the point of view of Greek or Roman epic, beside the question. From that point of view it is no drawback to the heroic presentment of Aeneas, that, like Ulysses, he deserts her who has given him all that a woman can give: his only fault is in remaining when Heaven bids him go. Nor, though Virgil in his powerful picture of Dido's grief and despair strikes a more modern note, and arouses our sympathy for the forsaken heroine, need we suppose that such was his intention, or such the effect upon Roman readers. For them and him Dido symbolised Carthage, as Aeneas symbolised Rome: and her fate, to Roman eyes, was only right, an echo of the old cry *De-lenda est Carthago*.

No part of the Aeneid is a better sample of Virgil's poetical power; and none exhibits more clearly his originality in the treatment of epic material. The passion of Dido is suggested by that of Medea in the 'Argonautica' (Book III) of Apollonius Rhodius: but whereas Apollonius dwells on Medea before her marriage, resigning home under the influence of enchant-

ments stronger than her own, Virgil concentrates all his power on the description of Dido in her abandonment and despair, passing over the earlier stages of her fatal love. For a more detailed discussion of this and other features of Virgil's story the reader is referred to Conington, 'General Introduction to the Aeneid,' and Nettleship, 'Suggestions,' pp. 31-37.

2. *venis*, instr. abl., 'with her veins.' *caeco*, 'hidden;' so Aen. i. 536 *vada caeca*.

3. *multa*, virtually adverbial with *recursat*, 'oft rises to her thought the hero's worth, the glories of his line.'

6. *lustrabat*, 'was traversing.'

8. *unanimam* = sympathising, 'the sister of her heart.' *male sana-insana*, 'sick in soul;' so Aen. ii. 23 *male fida*; Georg. i. 105 *male pinguis*.

10, 11. *novus*, 'unwonted.' *quem sese*, etc., 'with what a mien! how stout his frame and martial might!' *armis*, from *arma*, as x. 735 *haut furto melior, sed fortibus armis*; though Con. takes it = 'shoulders' from *armus*, and refers the whole description to Aeneas' person.

13. 'Fear proves a base-born soul: but he—by what fates was he tossed! what wars endured did he narrate!' *degeneres* here, as often, is used, not of persons who have degenerated from noble ancestors, but of persons of low birth; cp. Tac. Ann. vi. 42 *probra in Artabanum fundebant, materna origine Arsacidem, cetera degenerem*.

15-19. *sederet*, of her present resolve; *portae sum fuisset*, of her past experience. *vellem*, petitio obliqua after *sederet*. *potui*; this use of indic. for the more usual subj. in conditional sentences is frequent with such verbs as *potui*, *debui*, *oportuit*, *licuit*, constructed with an infinitive; where the meaning is much the same as that which would have been expressed by a single verb in the subjunctive. Thus *potui succumbere* is more or less = *succubuisse*. Cp. Juv. x. 123 *Antoni gladios potuit contemnere, si sic Omnia dixisset*; Ter. And. iv. 2. 8 *potuerat quiesci, si hic quiesset*; Sall. Jug. 85 *Si Victoria, praeda, laus dubia essent, tamen omnes bonos reipublicas subvenire decebat*.

21-23. *caede*, i. e. of Sychaeus, Dido's first husband, i. 348 sqq. *fraterna* either = 'by a brother,' i. e. Pygmalion; or 'a brother's blood,' Sychaeus being Pygmalion's brother-in-law. The latter seems simplest. *labantem*, proleptic with *impulit*, 'has shaken my resolution till it totters' (Con.).

24, 25. 'But I would have (optem, potential) earth itself yawn for me to its depths (ima).' *dehiscat, abigat*, petitio obliqua after *optem*.

26, 27. *Erebo*, 'in Erebus,' has the best MS. authority; cp. vii. 140 *duplices caeloque Ereboque parentes*. The other reading 'Erebi' is adopted by Con. *ante* repeats *prius* in l. 24; cp. *wpiv . . . wpiv* f. Hom. Il. i. 97, vii. 481, etc. The indicatives *violo, resolvo* state this result as a fact

rather than a purpose (*violen*). Dido says, 'May I die before dishonour comes' (not *shall* or *may* come); and the mood employed indicates a pre-sentiment that it *is* coming. She sees before her eyes a possibility of falling away from her first love. *Honor*, 'honour,' as below l. 322.

30. *stum*, 'her bosom.' Dido's tears betray the working of her mind, already full of the passion which she thinks to avert by prayers.

31-34. *o luce*, etc., 'O dearer to a sister's eyes than light, will you waste and pine in loneliness throughout your prime, nor know sweet children and the joys of love? Think you the ashes and spirit of the dead take note of this?' *carpere*, cp. l. 2 above. *id . . . sepultos* = 'can it gratify the dead Sychaeus that you should remain a widow?'

35. *aegram*, 'in your sorrow.' *mariti*, 'suitors.' So *gener* is used (Aen. ii. 344) of a prospective son-in-law.

36. *Libyae*, locative. *Tyro*, local ablative.

38. *placito*, 'welcome,' as opposed to the suit of Iarbas and others.

40-44. *genus*, in apposition to *urbes*, cp. i. 339, *at fines Libyci, genus intractabile bello*. *infracti*, 'that ride without bridles,' i. e. bold and skilful horsemen. *mitti*, instr. abl., 'through drought.' *Barcaei* is an anachronism, Barce having been founded many years later; cp. Hdt. iv. 160.

48. *coniugio tali*, abl. of circumstance, 'with such a marriage.'

49. *rebus*, 'fortune,' or 'state'; as in *res prosperae*, etc.

50-53. *veniam*, 'grace.' *litatis*, of favourable sacrifice. *indulgo hospitio*, 'let kindness have free way'; cp. ix. 165 *indulgent vino*; Cic. Am. 15 *veteres amicitias spernere, indulgere novis*. *desaevit*, 'rages fiercely,' *de-* being intensive, as in *derigesco, deposco, deniror, deiero*, etc. *non tractabile*, 'unyielding.'

54 sqq. Dido's scruples are soothed by Anna's advice, and she lets her passion have its way. *his dictis*, abl. of circumstance, 'with these words.'

55. *solvit pudorem*, 'banished shame' or 'modesty.'

56-60. *pacem*, 'pardon,' 'favour'; cp. Aen. iii. 370 *exorat pacem divum*. *per aras*, 'among' and so 'at all the altars.' *legiferae* = θεσμοφόρες, a title of Demeter, Hdt. vi. 91. *Lyaeo* = Λαύαρ (λάυαρ), and corresponds to the Italian 'Liber.' Virgil makes Dido sacrifice, 'in the true spirit of tragic irony, . . . to Ceres, Apollo, and Lyaeus, the deities presiding over the foundation of cities and the giving of laws, when she is forgetting her duty as a queen; to Juno the goddess of marriage, when she is forgetting her faith to her husband' (Nettleship, 'Suggestions,' p. 33).

63, 64. *instaurat*, 'celebrates,' makes the day a festival with gifts. Properly = 'renew' (as v. 94, viii. 283); and then in connection with sacred rites, from which the idea of recurrence is inseparable, it = *solemnem facere*; cp. iii. 62 *ergo instauramus Polydoro funus*; Liv. xxvii. 36. 9 *eo anno primum* (B. C. 208) *memoriae proditum est . . . Iudos Romanos semel instau-*

ratos ab aedilibus curalibus. inhians, 'poring over.' *spirantia*, 'yet quivering.' *pectoribus*, final short syllables are occasionally lengthened by Virgil in arsi, or the emphatic syllable of a foot, as an antiquarian ornament, in imitation of the older poets. Such syllables were, in general, originally long, but were subsequently shortened in accordance with a tendency of the Latin language. Cp. Aen. v. 853 *nusquam amittet oculosque*, etc., Georg. iv. 92 *melior insignis*. See also Introd. p. 16.

65-67. *ignarae*, i. e. 'blind' to the real state of Dido, who is already beyond their help. *est* = *edit*. For *molles*, cp. Catull. xlv. 16 *Ignis molibus arlet in medullis*, i. e. 'melting' under the effect of passion. *interea*, 'all the while.'

69-73. *qualis*, etc., 'like a doe struck by an arrow-shot, whom unawares some countryman, a-hunting with his bow amid the Cretan woods, has shot at from afar, and left his winged steel unknowing of his prize: she scours in flight the woods and glades of Dicte, the deadly shaft still sticking in her side.' Note the variety of expression in *sagitta*, *telis*, *ferrum*, *harundo*; cp. i. 175, ii. 453. *agens telis*, i. e. 'driving with his bow and arrows.' *nesolus*, i. e. 'not knowing' that he has hit, owing to the distance and the trees.

75. *Sidonias*, 'Carthaginian,' Carthage being a Phoenician colony.

77. *eadem*, probably with *convivia*, 'the banquet of yesterday' (Con.), though it might be applied to Dido, 'now in turn,' etc.

80-88. 'Then, when all have gone, and the moon in turn veils her light in darkness (as the sun had done *labente die*) and the setting stars invite repose, alone she sorrows in the empty hall, throwing herself on the couch where he has lain: he is not there, yet still she sees his face and hears his voice.' For the rhetorical (and pathetic) iteration *absens absentem* cp. iii. 383; Plaut. Most. v. 1. 27 *adsum praesens praesenti tibi*.

84. *capta*, nom. sing., 'charmed by the likeness to his sire.'

87. *propugnacula bello tuta*, 'bastions for safety in war.'

88, 89. *pendent*, etc., 'idle hang the works thus broken off; huge threatening walls, and cranes that tower to heaven.' The picture seems to be that of cranes or other implements standing idle on the unfinished walls.

90 sqq. Juno, seeing Dido's state, suggests to Venus that Aeneas should wed her, and set up the Trojan kingdom at Carthage; thus hoping to keep him from Italy (l. 106). The idea is from Apoll. Rhod. iii. 6 sqq., where Hera and Athene beg Aphrodite to inspire Medea with love for Jason.

91. *nec famam*, 'and that honour is no bar to her passion.'

93-95. *egregiam*, ironical; so also *magnum et memorabile*. MSS. give *numen*, i. e. 'your power;' but early editions *nomen* = 'fame' or 'renown,' which Con. is possibly justified in retaining, the two words being also confused in v. 768. Either reading is nom. to *est* understood.

96. *adeo* seems to emphasize the clause, as in Ecl. ii. 25, 'I am not so

blind after all.' Virgil imitates Lucr. i. 136, 922 *nec me animi fallit*, substituting *adeo* for *animi*.

98. 'But what shall be the end (limit, cp. Ecl. x. 28 *ecquis erit modus*), or whether shall such conflict lead to?' (i. e. *quorsum progrediemini certamine vestro?* Forb.). For *quo* cp. Ecl. i. 72 *en quo discordia cives produxit miserios*. Kenn. adopts the conjecture *certamina tanta* (sc. *exercitus*).

99, 100. *quin . . . exerceamus?* 'Let us rather work a lasting peace;' for *quin* in remonstrances = 'why not?' cp. Ecl. ii. 71 *quin tu . . . paras?*

102. 'With common sway and joint authority let us rule this people;' *auspicia habere* was the prerogative of Roman magistrates, hence *auspicia* here = 'power.'

104. *dotales*, 'in dower.'

105. *simulata mente*, 'with assumed feeling.' *enim* gives the reason why Venus also speaks craftily.

110. *fatis incerta feror*, 'I am moved with doubt by the fates;' cp. l. 376 *furiis incensa feror*. In such phrases *feror* has the sense of 'being carried along.' *si*, 'whether.'

114, 115. *exceptit*, 'replied,' i. e. took up the conversation. *mecum exit*, etc., 'that toil shall rest with me;' cp. Phaedr. ii. 5. 25 *Multo maioris alapae mecum venuunt*; Sil. Ital. viii. 330 *Mecum erit haec prorsus pietas. quod instat*, 'our design.'

119. *retexerit*, 'has uncovered' (*retego*).

121. 'While the horsemen are hurrying to and fro, and enclosing the wood with a circle of snares.' *alae*, squadrons of horsemen, here used of the huntsmen employed to drive the game. They were probably the same as the *alatores*, mentioned by Isidor. Orig. 10 as a class of huntsmen. Some editors explain *alae* as the red feathers used to scare the game, see Georg. iii. 372. But Sil. Ital. (ii. 419) in describing this scene uses the expression *alae venantum*, showing that he understood the word to denote 'horsemen.'

125. *corta*, predicate, 'if I may rely on your compliance.' Juno would be present as the goddess of marriage. Line 126 is repeated from i. 73.

127. *hic hymenaeus erit*, 'this shall be their wedlock.' The words might mean 'here shall the god Hymen be,' but this is not so probable.

128. *dolis repertis*, abl. abs., 'in her discernment of the fraud' (*dolis*, sc. *Iunonis*). Some, wrongly restricting *reperio* to the meaning 'invent' or 'create,' render 'laughed at the trick devised' (by Juno or herself).

130. *iubare exorto*, 'when daylight had dawned.' As *iubar* often means 'the morning star,' Con. takes it in that sense here, but with less probability.

131, 132. *rara*, 'open,' a fixed epithet of nets, as distinct from close-woven fabrics; cp. Hor. Epod. ii. 33, where *rara retia* are set for small birds, so that it cannot = 'wide-meshed' (Forb.). As a military term *rari*,

'in open order,' is opposed to *conferti* = 'in close order.' *ruunt*, by *zeugma* with *retia*, *plagae*, *venabula*. *odora canum vis*, 'keen scenting hounds,' a periphrasis analogous to the use of *βία*, *μέρος* in Greek; used by *I.uer.* iv. 683 *promissa canum vis*. 'There seems to be no other example of *odorus* meaning 'sharp-scented.'

137. *chlamydem circumdata*, 'with cloak thrown round her,' an imitation of the Greek Middle, not uncommon in Latin poetry: cp. *Hor. Sat.* i. 6. 74 *laevo suspensi loculos tabulamque lacerto*; *Ov. Met. ii. 425 induitur faciem cultumque Diana.*

138. 139. *crines*, etc., 'her hair is tied in a golden knot, a golden clasp fastens up her purple cloak.'

142. *agmina iungit*, 'joins the train,' lit. 'joins it to himself:' so *Aen.* ii. 267 *agmina conscia iungunt.*

143-149. For the story of Apollo's journeyings see *Con. note*. *hibernam*, 'his winter home.' *instaurat*, 'holds festal dances'; see above l. 63. *premit fingens*, 'presses and trains.' On statues of Apollo the long flowing hair is carefully arranged into shape by a 'wreath' of bay (*fronde*) and a 'diadem' or 'circlet' (*auro*).

152. *delectae*, 'driven down' (towards the hunters).

153. *ingis*, 'down the slopes,' local abl.

154. *transmittunt*, 'scour the plains in flight.'

158. *votis*, dat. with *dari*, 'to be granted to his prayer.' *inertia*, 'unresisting.'

160. *miseri*, 'is convulsed with loud uproar.'

164. *tecta*, 'places of shelter.'

166-168. 'Earth first, and Juno bride-escorting, gave the sign; fires flashed and heaven blazed in sympathy at the bridal; on the mountain-tops the nymphs raised their shout.' The different parts of a wedding-solemnity are here represented. The lightning answers to the lighting of the torches; the shouts of the nymphs to the nuptial *δλολυγμός*. *prima*, adverbial. *prosulta*, a matron who attended on the bride. *confibis*, a trisyllable, by synizesis.

170, 171. *neque enim*, 'she heeds not the eyes or tongues of men; 'tis no longer on secret love that her heart is set.' *specie*, 'appearances.'

174 sqq. The hint for this celebrated description of Fame comes from Homer's personifications of 'Οσσα (Rumour) Il. ii. 93, Od. xxiv. 412: but the detail is mainly Virgil's own.

175. 'Her motion lends her force, and she gathers strength as she goes.'

176. 'Small at first through fear,' *primo* being adverbial. Cp. Homer's description of 'Ἐρις ('Strife'), Il. iv. 442, 443 'Ητ' δλίη μὲν πρότρα κορύσσεται, αὐτάρ ἐπειτα Οὐρανῷ δεσπήρειε κάρη καὶ ἐπὶ χθονί βαίνει.'

178. *deorum*, objective gen., 'anger against the gods,' because they had thrust down her offspring to Tartarus. *Coetus*, a Titan, *Enceladus*, a giant, both sons of Earth.

184. *caeli medio terraeque*, 'midway between heaven and earth.'

185-187. *stridens*, 'hurling.' *declinat*, 'droops.' *custos*, 'a spy.' *tecti, turribus* point to the interference of Fame in private and public affairs.

188-195. *quam longa (sc. est)*, 'all its length;' cp. viii. 86. *luxu fovere*, 'are passing in comfortable ease.' *fovere*, lit. to 'warm,' or 'cherish;' hence, of a period of time, to pass it in a luxurious manner. *captos*, 'enthralled by shameful love.' *foeda*, with *dea*, 'the loathsome goddess.'

198. 'Ile, the son of Ammon, from the embrace of a Garamantian nymph.'

201. *exubias*, in apposition to *ignem*, 'the gods' unceasing sentry,' i.e. fire was always kept burning in honour of the gods.

202. *solum* and *limina* are nominatives.

203, 204. *animi*, 'in heart,' is used frequently in Latin with verbs and adjectives of feeling (e.g. *angere, discruciare, fallere, aeger, dubius, furens*, etc.), and is probably a survival of the old locative, and not merely a gen. of reference, like *seri studioram*, etc. *numina*, 'the presence of the gods.'

206, 207. *uno*, i.e. 'since I (Iarbas) have introduced thy worship.' *epulata*, 'feasting:' the perfect part. being occasionally used with a present force, cp. Aen. v. 708 *isque his Aenean solatus vocibus infit*, viii. 636 *magnis Circensibus actis. Lenaeum honorem*, 'an offering of wine;' cp. i. 736 *laticum honorem*.

209, 210. The emphasis is on *nequiquam, caeci, inania*. 'Is our terror vain; aimless the lightnings that appal our souls, and idle their thunder-roll?' *caeci*, 'blind,' 'random;' so *caeca vestigia* vi. 30. *miscent*, of the 'confused' rolling of thunder.

212, 213. *qui litus*, etc., 'to whom we have given this shore to till, and laws to bind her in its use' (*cui sub certa lege locum concessi, ut dominus*'—Gosrau). Iarbas pretends to view Dido as holding under him. For the legal phrase *lex loci* see the Lex Agraria of 110 B.C. (Corp. Insc. Lat. 200) line 85, where the Censors are said *agri, aedifici, loci . . . legem dicere*, to the tenants—i. e. to prescribe the conditions of tenure.

210, 217. 'Supporting with a Lydian ribbon his chin and anointed locks.' The *mitra* was a broad band of cloth, sometimes wound round the hair, sometimes, as here, tied under the chin. *subnixus*, so the MSS. Ribbeck, however, reads *subnexus* from one Leyden MS. of later date than the 10th century. 'Tying' is no doubt a more natural idea than 'supporting:' but this, on the principle *potior lectio difficillima*, gives additional force to the overwhelming testimony of MSS. for *subnixus*. Moreover, the notion of his effeminate chin being 'supported' by a band is in harmony with the contemptuous scorn of the passage.

218. *quippe* qualifies ironically the whole clause—'we, forsooth, are bringing gifts to thy temple, and cherishing an idle belief.' *famam*, the

general report that Jupiter is a powerful god, disproved (says Iarbas) by events.

220-227. Jupiter sends Mercurius to recall Aeneas to a remembrance of his mission to Italy; a divine command which justifies the subsequent desertion of Dido.

228-235. *voca Zephyros*, 'call the winds' (to aid thy flight); cp. *ventis vocatis* v. 211. Others less probably explain, to aid Aeneas' voyage. *exspectat*, *intrans.*, as *avertit* i. 104, *praecepitare* ii. 9, iv. 251, *rolare* x. 362, and other examples cited by Goosrau on i. 104. *Exspecto* is common enough with an object-clause following (e. g. *rusticus exspectat, dum defluat annis* Hor. Epp. i. 2. 42); and Virgil's use of it here is but a slight extension of that use.

237-238. 'No laggard, I ween, did his fair mother pledge her son to be; 'twas not for this she snatched him twice from Grecian arms; no, but a chief to rule Italy big with empire and fierce in war, to hand on the race of Teucer's lofty line, and bring the world beneath its sway.' *tales*, *ut Carthagine exspectaret*. *tales*, from Diomedes, Iliad v. 311 sqq., and from the Greeks at the fall of Troy, Aen. ii. 589 sqq. *vindicat*, historic present. *gravidam imperiis* obviously refers to the future of Italy, which is as it were pregnant with future destinies. The plur. *imperiis* is perhaps only a poetical hyperbole.

232-234. If he cares not for himself, he must not harm his son's prospects. *super sua laude*, 'for his own fair fame.' The insertion of *ipse* is like Greek *wp̄s abr̄s abr̄v*, and is frequent (metri gratia) in Ovid's pentameters, e. g. Am. i. 7. 26 *poenam fortis in ipse meam*, Her. 12. 18 *Ut caderet cultu cultor ab ipse suo*.

235. Notice the hiatus after *spe*. The license is not uncommon in Virgil, but is mostly confined to syllables in *arsi*, and occurs at one of the important caesurae, or is justified by a distinct pause in the sense: e. g. Aen. x. 141 *Maeonia generose domo, ubi, etc.*, iii. 606 *si pereo, hominum manus*, etc. See Introd. p. 17.

236. *prolem Ausoniam*, 'the Ausonian family,' i. e. the future Romans.

237. 'Let him sail: that word says all (lit. this is the point); be this our message.' *nuntius*, as viii. 582 *gravior ne nuntius aures vulneret*; Cat. lxxxiv. 10 *Cum subito affertur nuntius horribilis*. Others explain, 'be thou our herald of this message,' *hio* being then = *de hac re*, just as *ea signa* (Aen. ii. 171) = *signa eius rei*. But it is surely better to give *hio* a parallel sense to the preceding *haeo*.

239-241. *talaria*, 'anklets,' i. e. the winged sandals with which Mercury is generally represented. Homer, in the passages which Virgil here follows (Il. xxiv. 339 sqq., Od. v. 43 sqq.), calls them merely *wp̄sλa*. *rapido pariter cum flamine*, 'along with the swift wind,' i. e. 'with the swiftness of the wind.'

244. *lumina morte resignat*, 'unseals the eyes at death,' i. e. 'unseals

the eyes of the dead,' in reference to the Roman custom of opening the eyes of a corpse (closed as usual after death) when on the funeral pyre, that the spirit might see its way to Hades. This act is nowhere else attributed to Mercury as *ψυχοπούστ*, but would not be inappropriate. Other renderings are (1) 'unseals the eyes from death,' i. e. 'raises to life again,' a harsh use of the ablative. (2) 'Seals up the eyes in death:' but there is no authority for such a meaning of *resignare*.

247. *duxi*, probably 'patient,' in reference to the load which Atlas had to bear eternally.

249. *piniferum*, a natural epithet of a mountain; but there seem to be no pines in Africa.

251. *praecepsit*, *intrans.*, see on l. 225 above.

252. *paribus nitens aulis*, 'poising himself on even wing.'

256-258. 'Just so he flew 'twixt heaven and earth towards the sandy coast of Libya and clove the winds in his course, as he came from his mother's sire (i. e. Atlas, Maia being one of the Pleiades), e'en he, Cyllene's offspring.' Ribbeck restores *ad* from some copies, perhaps rightly; but the word has rather the appearance of having been inserted as a correction. Without *ad*, *litus harenosum* is accus. of motion towards; or possibly (as Dr. Kennedy suggests) *volabat litus* is like *currimus aequor*, i. e. "'over" or "along" the shore.' The expedient of separating *litus harenosum* from *volabat*, and making *litus . . . ventosque secabat = volabat inter*, i. e. a mere repetition of the previous line, introduces a fresh difficulty (in the meaning of *secabat*) without improvement in sense. Bentley's emendation, *legebat* for *volabat*, is ingenious, but unnecessary.

259. *magalia*, a Carthaginian word.

260. *tecta novantem*, 'building new houses.'

261. Alluded to by Juv. v. 45 *Nam Virro, ut multi, gemmas ad pocula transfert A digitis, quas in vaginæ fronde solebat Ponere selotypo iuvenis praelatus Iarbae.*

264. 'And had varied the web with threads of gold.'

265. *invadit*, 'attacks him' (with words, as *agreditur dictis* l. 92), and so 'addresses sternly' (Kenn.).

269. *torquæ*, 'guides,' 'directs;' cp. xii. 180 *cuncta tuo qui bella, pater, sub numine torques.*

271. *teris . . . terris*, a jingle, probably intentional; cp. *cænit . . . cænentem* x. 191-192, 417, 418; and *pârere pârabat* above l. 238.

273. In most of the best MSS. this line is either omitted or has been added afterwards. It might have either slipped in, or dropped out, from a transcriber's more or less perfect recollection of Jupiter's speech (l. 233 above): and, in the absence of clearer evidence, may be retained for convenience of notation.

274. *spes Iuli*, 'the promise of your heir Iulus,' lit. 'hope afforded by' (gen. of subject).

277. *medio sermone*, 'in mid discourse,' expresses the suddenness of Mercury's disappearance. Servius' explanation, 'half-way through the dialogue,' i. e. without Aeneas replying, is over-ingenuous.

283-284. The thoughts that pass through the mind of Aeneas are expressed in a sort of *oratio obliqua*. *ambire*, to approach in a conciliatory manner, a word used of candidates canvassing for votes. With what address can he approach the maddened queen? what first beginning can he make?

285, 286. These lines recur viii. 20, 21. Line 286 is omitted by some MSS. *dividit* = 'to send in different directions;' cp. Catull. lxii. 15 *nos alio mentes, alio divisimus aures* ('have let our minds diverge one way, our ears another'). Tennyson's imitation, 'this way and that dividing his swift thought,' does not bring out this force of *divido*.

287. 'Then as he thought on each this seemed the wiser plan:' **Ωδε δέ οἱ φροντορι θάσσαστο κέρδον* *εἴρων* Iliad xiv. 23.

289-294. *aptent*, etc. subj. of *petitio obliqua* dependent on the command implied in *vocat*. *sese interea . . . temptaturum* is ordinary *oratio obliqua*, dependent on the idea of simple statement implied in *vocat*. 'He bids them find out, etc. . . . ; saying that he himself, etc.' *temptaturum* is used in slightly different senses in the two clauses: he will try to approach Dido, and try to find out the best time for addressing her. *quis . . . modus*, 'what the happiest course for his need.' For *modus* = *ratio* cp. xii. 157 *fratrem, si quis modus, eripe morti*.

297-299. *motusque*, etc., 'caught at once the sound of the coming change, fearing where all seemed safe. Once more fell Fame brings news that maddens her heart, of ships equipped and mustering crews.' *omnia tuta timens*, with a lover's anxiety she was afraid when all seemed safe, much more when there was a suspicion of danger. *eadem*, the same which had previously spread the report of her shame, l. 173 foll. It might be taken as acc. plur. ('rumour confirms her fears'); but this is less probable.

300. *inops animi*, 'in impotence of mind,' see on line 202 above.

301-303. 'Like a Bacchanal, roused by the stir of the sacred emblems, when the cry of Bacchus is heard, and the triennial rites goad her to frenzy, and Cithaeron calls her with shouts by night.' *saoris*, the thyrsus, cista, statue of the god, etc. carried in the Bacchanal processions and violently shaken; cp. Hor. Od. i. 18. 11 *non ego te, candide Bassareu, Invitum quatiam*. *trieterica*, the great triennial festival of Bacchus at Thebes.

300. *tacitus deodere*, the simple infinitive with the nominative is substituted for the acc. and *infin.*, the ordinary construction after *spero*.

311-314. The stress is on *Troia*: 'What! if 'twere no strange soil, no new home that you were seeking, if the Troy of other days were standing yet, would you make even for Troy across yon heaving main? Flying—and from *me*?' *per ego has lacrimas . . . te*, cp. for the order of the words the Greek *πρὸς αὐτὸν θεῶν κ.τ.λ.* The verb of entreaty is omitted.

316-318. *conubia*, the furtive union; *hymenaeos*, the wedlock to which she hoped it was a prelude—hence *inceptos*. *fuit aut... meum*, 'if aught in me was pleasant in your eyes.'

321-323. 'For your sake too mine honour has been quenched, and the good name of old, mine only passport to heaven.' *sidera adibam*, 'I was approaching, i. e. had a chance of rising to, immortality.'

325. *quid moror*, 'why do I delay (to die)?'

327. *suscepta*, lit. 'raised'; properly (like *tollere*) of a father acknowledging his offspring by the symbolical action of lifting it from the ground, Ter. And. i. 3. 14 *quitquid peperisset, decreverunt tollere*. Used by Plautus, as here, of the mother (Plaut. Epid. iv. 1. 34 *filiam quam ex te suscepit*).

328, 329. *parvulus Aeneas*, perhaps from Catull. lxi. 216 *Torquatus volo parvulus...* *Dulce rideat ad patrem*. Juvenal's allusion is well known (v. 138) *nullus tibi parvulus aula Luserit Aeneas, nec filia dulcior illo. tamen*, 'after all.' For *referret* ('recall to mind') cp. Juv. i. 66 *multum referens de Mæcenate*.

333-335. 'Never, O queen, will I deny any one of all the claims to gratitude that you can mention.'

337. *pro re*, 'as the case requires,' i. e. I need say but little.

338-339. 'I never held forth a bridegroom's torch: this was not the alliance into which I entered.'

341. *meis auspiciis*, 'at my own will,' a military metaphor, the imperator being the person to take the auspices, and hence acting *suis auspiciis. componere*, 'settle my troubles.'

343, 344. *manarent*, of the present result, 'would still be standing'; *posuisset*, of a past contingency, 'I should ere now have built.' *recidiva*, 'revived' or 'restored'—a Virgilian use (cp. vii. 322, x. 58) of the word, which elsewhere = 'recurring,' e. g. of a fever (Celsus, circ. 37 A. D.). *manu* is almost pleonastic, though perhaps just suggesting the idea of personal effort.

346. *Lyciae sortes*, 'Lycian oracles.' Apollo was worshipped at Patara in Lycia. There is no mention elsewhere in the Aeneid of oracles given to Aeneas in Lycia.

347. *hio*, i. e. Italy, the pronoun, as usual, being attracted to the substantive; so Aen. vi. 129 *hoc opus, hic labor est*.

349, 350. *quae... invidia est*, lit. 'what jealousy is there?' i. e. 'why should jealousy forbid?'

353-355. *turbida*, 'troubled.' *capitis iniuria cari*, 'the wrong to one so dear.' *caput*, like *κάρα*, *κεφαλή* = 'a person,' cp. *ridiculum caput!* Ter. And. ii. 2. 34. *tam cari capitum* Hor. Od. i. 24. 2, and with numeral adj. (like our so many 'head' or 'souls'), *quot capitum vivunt* Hor. Sat. ii. 1. 27. *fatalibus*, 'destined.'

357. *caput*, as above, 'I call us both to witness.'

362-364. *iamdudum*, 'long ere he had finished was she gazing,' etc.

Dido looks at him askance (*aversa*) throughout his speech, and bursts out at the end of it. *tacitus*, unaccompanied by words, 'with silent glances'.

368. *maiora*, sc. *mala*.

371. *quae quibus anteferam*, 'what shall I say first? what last?'

372. *sequis*, 'just.' She charges the gods with cruelty.

373. *nusquam*, etc., 'nowhere is there faith to be trusted.'

376. *feror*, see l. 110 above.

379. 'Aye, Gods above ply tasks like these,

Such cares disturb their life of ease.' (Con.)

Note the bitter irony of Dido's words. *quietos*, Homer's *θεοὶ πεῖα* (*wores*: Od. v. 122).

382. *pia*, 'kind;' cp. *pietas (deorum)* ii. 536, etc.

384. *sequar*, etc., 'I will hannt him with (a Fury's) murky brands, though far away.' Virgil reproduces the Greek notion of *'Epurés*—a personification of the curses that wait on wrong-doing and the stings of accusing conscience: cp. iii. 331 *scelerum furiis agitatus Orestes*. The thought is from Apoll. Rhod. iv. 385 *καὶ δέ σε πάτρης Αἴρις* *τρυπάσας* *τάλασσας* *'Epurés*.

387. The first hint of her resolution to die: the news of the effect produced on Aeneas by her spectre or apparition is to reach her in the underworld. *sub*, 'down to.'

392. *thalamo*, *stratis*, poetical datives of the recipient, instead of the ordinary prep. and accusative; cp. Aen. xi. 192 *it caelo clamor*, Georg. iii. 418 *tecto assuetus coluber succedere*.

395. *animum labefactus*, acc. after passive verb, in imitation of Greek: cp. Lucre. i. 13 *percussas corda*.

397, 398. *incombunt*, 'set to work.' *litore toto*, 'all along the shore;' abl. of extension, common with the adj. *totus*. *uncta*, 'well-pitched.'

406, 407. *cogunt*, 'muster.' *moras*, 'laggards.' *fervet*, 'the path is all alive (or aglow) with work.'

409-411. *fervore*, the older form of the word. Cp. *fulgere* Aen. vi. 826. *miscoxi*, of a *confused noise*: cp. l. 160 above.

414-415. *animos . . . relinquat*, 'bid her proud spirit yield to love, lest aught she leave untried, and die in vain.' *frustra moritura* expresses the consequence of *inxperimentum relinquat*.

419. 'If I have borne the thought of (lit. been able to expect) so great a sorrow, I shall also have strength to endure it.' For *sperare*, implying the expectation of something undesirable, cp. Ecl. viii. 26 *quid non speramus amantes?*

421-423. *solam*, etc., 'for you alone that traitor made his friend, to you confided his very inmost thoughts; you only knew the time to reach his softer side.' *colere*, *credere*, the historic infin. is often used to express repeated acts, cp. Aen. xi. 852 *quicum parti curas*. *sensus*, lit. 'feelings.' *molles aditus et tempora*, hendiadys = *tempora viri molliter adiundi*.

427. Servius says there was a story, resting on Varro's authority, that

Diomedes actually stole Anchises' bones, but met with so much ill fortune in consequence, that he restored them to Aeneas. Virgil ascribes to Dido that strong Roman feeling against violation of tombs, to which was afterwards due the preservation of the Christian catacombs at Rome. Cicero (Tusc. i. 12. 27) refers to the *inexpabilis religio* on this point as evidence of a belief in a future existence. *cineres manesve*, 'ashes and spirit,' are often coupled, as above l. 34; cp. Liv. xxxi. 30 *omnium nudatos manes, nullius ossa terra tegi*.

428. *cur . . . neget, consecutive, 'so that he should refuse;'* *cur = ut ea re.*

433, 434. 'I ask but for a few vacant hours, a leisure time, a breathing space for passion, till fortune schools my vanquished heart to bear its grief.' *inane* = a time of inaction, so Val. Fl. iii. 657 *inania tempora*. Dido wished to have a short time free from the distraction of Aeneas' journey. Cp. Ov. Her. vii. 178 (Dido to Aeneas) *Pro spe coniugii tempora parva peto. Dum freta mitescunt, et amor dum temperat usum, Fortiter ediscam tristia posse pati.*

435, 436. 'This last boon I ask—O pity a sister's prayer!—and when you have granted it, I will repay it with interest at my death.' How repaid? perhaps (Wagner) by Anna then succeeding to Dido's wealth and crown, perhaps (Con.) by Dido's death ridding Anna of trouble; but we need not look for too precise a meaning in the language of agitation and despair. 'Grant me this boon—'tis not for long' is the keynote. *morte*, probably abl. of time; but it might be taken as instr. abl., 'by my death.' 'Repay' is an unusual meaning for *remitto*: and it is suggested that the meaning may be 'I will let you go (to him), crowned with my death'—Dido being supposed to betray a lurking jealousy of her sister, as e. g. ll. 421-423. But more use would surely have been made of this idea, had it occurred to Virgil. The text is much varied. Ribbeck adopts *dederit*, the reading of the majority of the MSS.; but the whole tenour of the passage (an address to Anna, *not* Aeneas) demands *dederis*, in opposition to the higher MS. authority. One MS. (Med.) gives *cumulata*, arising probably from *CVMV-LATA* = *cumulatam*, and in its turn giving rise to the emendation *sorte*, i. e. 'with accumulated interest.' Henry adopts *cumulata morte*, translating, 'I will abate my passion, though in a state worse than death;' but it is impossible to extract this sense out of *cumulata morte*. *Relinquam* (one MS.) is merely a gloss on *remittam*. The only real difficulty is the MS. support of *dederit*: the other vv. ll. being mostly traceable to the attempt to extract too definite a sense out of an indefinite poetical expression.

438, 439. *fortque resertque*, 'bears again and again' (to Aeneas). *flatus*, of a tearful appeal, like *lacrimas* ll. 145 (Con.). With *aut* must be supplied a negative, implied in *nullis*.

441-446. 'As when some stout aged-timbered oak is pressed on either

side by Alpine blasts, contending to overthrow it ; loud creaking follows, and from the shaken trunk leaves deeply strew the ground : the tree clings fast to the rock, and high as its summit soars to heaven, deep strikes its root towards the underworld.' *Boreæ*, as other names of winds, is used loosely ; here it means any cold blast. Hence *hinc . . . illino* need not cause any difficulty, as though the North Wind blew from different quarters. *altae* closely with *consternant*, and virtually adverbial. *quantum vertice*, etc. repeated from G. ii. 291, 292.

449. *lacrimæ*, Dido's tears ; Aeneas remains unshaken.

450-473. The beginning of the end ; Dido becomes desperate and weary of life. Omens and dreams help to drive her to frenzy, and precipitate her resolve to die. (See Introd. to this book.)

450, 451. *exterrita*, 'driven wild.' *caeli convexa*, 'the vault of heaven.'

452-455. *peragat*, of her *present* design ; *perageret* would have referred to a design in the (recent) past when she saw the omens. 'The more to fulfil her design and leave the light, she lately saw (vidit, aorist) when placing her gift upon the altar . . .' *turioremis*, 'incense-burning,' from Lucr. ii. 353. *obsoenum*, 'ill-omened,' apparently the original meaning, but the etymology is uncertain.

457. *templum*, 'a chapel' (according to the subsequent Roman custom) to the *Di Manes* of Sychaeus, her former husband (*antiqui*, as l. 663, cp. Fr. *ancien*).

462, 463. 'Alone upon the roof-top did the owl complain with death-boding note, and uttered its long-drawn wailing cry.'

464. There is another reading, *piorum*, which makes good sense, but has not so much MS. support. An objection raised against *priorum* is the threefold repetition of the 'pr' sound in the same line. But probably this is an intentional alliteration, for the sake of emphasis, as in ll. 460, 461 *voces et verba vocantis Visa viri*.

465. *furentem*, proleptic ; 'drives her to madness.'

469, 470. For the double vision of Pentheus see Eur. Bacch. 917, 918
 Καὶ μὴν δραῖ μοι δύο μὲν ἄλλους δοκῶ, Δισσός δὲ Θηβαῖς. The vision of *Eumenidum agmina*, however, is more appropriate to Orestes (Aesch. Cho. 1057), and an ingenious emendation suggests *Euiadum* ; but it is not easy to see how the letters IA could have become MENI. Virgil mixes his recollections of the *Bacchae* and the *Orestes*.

471. *soanis*, 'on the stage' (so the best MSS.). The v. l. *furiis* and the conjecture *l'œnis* (l. c. *Πυραΐς*) are due to the idea that Virgil would think of the real Pentheus and Orestes, not of their representation on the stage. But, as Con. well points out, it was quite natural for a poet of Virgil's literary tastes to interest himself more in the dramatic heroes he had seen or read of, than in their supposed prototypes. *agitatus*, 'driven over the stage.' The rendering 'acted upon the stage,' suggested by Ser-

vius, is less suitable to the context here, though supported by Ausonius, Epigr. lxxi *Quam toga facundi scaenis agitavit Afrani.*

476, 477. *exigit*, 'weighs,' 'determines:' cp. Quint. vi. 5. 5 *quid dicendum, quid tacendum, quid differendum sit, exigere consilii est.* *spem* *fronte serenat*, 'shows calm hope upon her brow;' *spem* being a sort of cognate accusative after *serenat*. The phrase is a characteristic Virgilian inversion for *spe frontem serenat*.

479. *eum* and *eo* are unpoetical, but significant, showing that Dido will not mention the name of Aeneas.

480-482. *Oceani*, 'the bound of Ocean,' i.e. the bound which Ocean sets to the world. Homer puts the Aethiopians near the Ocean-stream (Iliad i. 423). *aptum*, in its original participial sense 'fitted,' and so 'decked with glittering stars.'

484-486. *templi*, 'precinct,' Greek *τέμπλος*. *soporiferum*, a fixed epithet of *papaver*, is curiously inappropriate here; for the priestess, to preserve the golden apples, would not try to lull the wakeful dragon to sleep. Honey and poppy-seeds sprinkled on food were a Roman delicacy: so in Hor. A. P. 375 *Sardo cum melle papaver* is among unnecessary luxuries.

487. *carminibus*, 'charms.'

488. *fluviis*, probably dat. of the recipient.

490. *movet*, there is another reading *ciet* equally well attested.

493. *accingier*, sc. *me*, 'that I unwillingly gird on (i.e. employ) magic arts.' For the accusative see on l. 137 above.

494-496. *secretum*, 'in secret.' *sub auras* must = 'heavenward,' referring to the height of the pyre; but it of course implies the other suggested meaning 'in the open air.' Virgil is thinking of the *atrium* of a Roman house. Cp. ii. 512. *impius*, 'the wretch,' as opposed to his usual title *pius*. *exuvias*, 'relics,' i.e. dress.

497. *superimponant*, 'let them (the servants) place upon it.' *Superimponas*, which has rather more MS. support, continues the directions to Anna. But as Anna would require assistance for the heavy work, the plural is perhaps more probable, and would easily be altered by copyists into the singular, to harmonise with *erige*.

501, 503. *mente* with *concepit*, 'she cannot conceive (or realise) such a pitch of madness.' *Concepit furias* (above l. 474) is said of Dido; and an ingenious emendation reads *concipere* here, *germanam* being then the subject. *morte*, 'at the death.'

504-506. *penetrati in sede = tecto interiore* l. 494. *intendit locum sertis*, by hypallage for the more usual *intendit sertam loco*; cp. *fixit harundine malum* v. 544.

508. *effigiem*, for the use of the effigy in restoring love, cp. Ecl. viii. 75. *haud ignara futuri*, she knows what the real object of all these arrangements is, though her sister is deceived.

509. *crines effusa*, acc. after passive verb, in imitation of the Greek construction, e. g. ἐπιτετραμένος τὴν ἀρχήν. Cp. Georg. iii. 106 *inscripti nomina regum flores*; Aen. ii. 273 *perque pedes traiectus lora tumentes*.

510. *ter centum*, of an indefinitely large number, as G. l. 15 *ter centum nivei tondent dumeta iuvenci*.

511. 'And three-fold Hecate, maiden Diana of three faces.' 'Diana was worshipped as *tri-ceps*, three-faced: her name being Hecate, as an infernal deity; Luna, as celestial; Diana, as terrestrial' (Kenn.): cp. Hor. Od. iii. 22. 4 *diva triformis*.

512-518. *sparserat*, etc., a sort of infernal lustration, analogous to that at funerals (vi. 229 sqq.); cp. Hor. Epop. v. 25 *Sagana per totam domum Spargens Avernales aquas. simulatus*, Virgil confesses that the Avernus water was not genuine. *ad lunam*, 'by moonlight.' *pubentes*, etc., 'and downy herbs whose juice is dark poison.' For the poetical use of *oūm*, cp. Aen. ii. 72 *poenas cum sanguine = poenas sanguineas. veneni*, descriptive genitive. *amor*, 'a love-charm' (in this sense ἀναξ λεγόμενον), here of a supposed excrescence on a young foal's forehead, thought to be devoured by the mother; but if secured before she did so (*praereptus*), useful as a love-philtre.

517, 518. *mola*, 'salt barley cake thrown into the fire.' *pīis = puris*; often in connection with sacrifice, e. g. *pīa vitta* l. 637, *farre pīo* v. 745. The ablatives are modal—'with salted meal and clean hands.' *exuta pedem*, for the constr. see on l. 137 above. A *single* unsandalled foot is said to be shown on ancient works of art representing sacrifice; but *pedibus nudis* (Hor. Sat. i. 8. 24), and similar examples, indicate bare *feet* as usual. *in veste*, abl. of circumstance, 'with loosened dress': cp. *horridus in iaculis* v. 37; *potans in rosa* Cic. Fin. ii. 20; *magno in aere alieno maiores etiam possessiones habent* Cat. ii. 8; and the adverbial phrases *in aequo*, *in propinquo* (Roby, L. Gr. ii. § 1976).

520, 521. 'Then prays to whatsoever gods have just and mindful regard for unrequited love;' lit. 'have for a care (dat.) lovers with unequal bond of union'—i. e. who love but are not loved in return.

528. This line (which is repeated Aen. ix. 225, with the substitution of *luxabant* for *lenibant*) is omitted by two of the best MSS., and may possibly have been interpolated from book ix. But it certainly gives additional beauty and finish to the passage, and should most probably be retained.

520-531. *animi*, 'at heart;' see on l. 203 above. *oculisse*, 'or draws the night into her eyes or bosom,' one of Virgil's expressive phrases: cp. Tennyson's imitation (quoted by Con.),

'Ever failed to draw
The quiet night into her blood.'

533-536. *sic adeo*, 'tis thus she begins;' cp. xii. 47 *sic institit ore*. The notion is that of setting foot upon, and so entering, an undertaking. *adeo*

slightly emphasises *sic*. *quid ago*, vivid use of the indic. for the delib. subj. 'what shall I do?' Cp. Aen. iii. 88 *quem sequimur*. *irrisa*, 'an object of mockery' (to the *proci priores*; the notion of *past* time being subordinated). *quos ego sim*, etc., 'though I have so often spurned them'—in contrast to *petam supplex*.

537. *ultima*, 'the uttermost' i. e. the most degrading.

538, 539. *iuvat, sc. eos*: 'because they are pleased to have had my help before, and gratitude for favours of old stands firm in mindful hearts?' The *ne* carries on the question, and suggests a further doubt as to the possibility of this reason; cp. Catull. lxiv. 180 *An patris auxilium sperem? quemine ipsu reliqui*, i. e. *eiusne, quem* . . .

540-542. *fao velle*, 'suppose I wished.' *Laomedontes periuria gentis*, referring to the fraud of Laomedon, king of Troy, who refused to pay Poseidon the stipulated price for building the city walls.

545. *inferar*, 'shall I attack them?'

547. *quin morere*, 'nay, die.' She apostrophises herself, but immediately turns on Anna.

550, *non licuit*, 'it was not allowed,' a passionate complaint. In English it would rather be 'Why was I not allowed. . . ?'

551. *more feræ*, 'like some wild thing,' expresses a longing, not for bestial as opposed to human life, but for the freedom and ease of wild life as opposed to the restraints and troubles of civilisation.

552. *Sycae*, so Med., and some other MSS. Servius read *Sycae* (adjct.), which most editors adopt, though occurring nowhere else. *Sycae*, says Con., 'looks like a correction;' but might not *Sycae* be introduced to avoid the repetition of final sound in *cineri* . . . *Sycae*? The similarity to an adjectival termination would best account for the adjectival use (if admitted) of *Sycae*.

554. *certus eundi*, 'resolved to start;' a poetical construction: cp. Tac. Ann. iv. 34 *relinquendæ vitae certus*. The genitive is analogous to that of respect or reference, *aevi maturus*, etc.

558. A hypermetric line, the *que* being elided before the *et* of the next line. This license is not found in Homer, and is very rare in the early Latin poets. Virgil employs it in twenty-two instances, in eighteen of which the elided syllable is *que*. See Introduction, p. 19.

559. *iuvanta*. The MSS. vary between *inventa* and *inventæ*, which latter, if right, would be a gen. of respect after *deoora*.

561. *deinde*, 'thereafter,' as a result of this inaction.

564. *certa morti*, poetical constr.; so *certi non cedere* Ov. Met. ix. 43.

565-567. *praecipitare* = *praecipitandi*, the insin. being used as gen. of a verbal substantive; cp. Aen. iii. 670 *dextra affectare potestas*. *trabibus*, i. e. Carthaginian ships. *fervore*, see on l. 409 above. If Aeneas does not make off at once, the Carthaginians will try to burn his ships.

569. The neuter *varium et mutabile* expresses contempt—‘a changeful and uncertain thing is woman ever.’

571-573. *umbris*, of a single apparition, as v. 81 *umbraeque paternae. fatigat*, ‘stirs.’ *praecepites vigilare*, ‘awake in haste.’

577. *quisquis* *en* does not imply doubt that it was Mercury, but it is a common formula of address, like *Zēs δότις πον’ ἔστιν* Aesch. Agam. 160; the idea apparently being to disclaim irreverence in addressing a god by a name of human choice. Thus in Plato, Crat. 400 D, E, Socrates lays down the principle *ὅτι περὶ θεῶν οὐδὲν οἴμεν, οὐτέ περὶ αὐτῶν οὐτέ περὶ τῶν δυομάτων, ἀττα ποτὲ αὐτὸς ἀντρός καλούντιν, δοτερὲ ἐν ταῖς εὐχαῖς νόμοις ἔστιν ήμιν εὐχεσθαι, οἵτινες καὶ διπλεῖν χαρούσιν δυομαζόμενοι, ταῦτα καὶ ήμας αὐτοὺς καλεῖν.*

578. ‘O come, and aid us with thy favour! send stars in heaven to help us!’ *sidera*, i. e. the weather, which they were supposed to influence.

581-583. *rapuntque ruuntque*, ‘they hurry and bustle.’ *rapunt*, lit. ‘seize hastily’ (the cables, etc.); cp. i. 176 *rapuit flammam* (‘kindle quickly’), vii. 725 *rapit populos* (‘lead hurriedly on’). *latet*, ‘is hidden’ (by the vast number of ships upon it). Line 583 is repeated from iii. 208.

586, 587. *primam*, some MSS. read *primum*; a conflict of authority between which there is little to choose. *aequatis velis*, ‘with steady sail,’ i. e. evenly filled by the wind.

589-591. *percusse* and *abscissa* are middle; see on line 137 above. *ibit*, ‘shall he now go?’ *illuserit*, ‘shall it be (said hereafter) that a stranger has laughed our kingdom to scorn?’ cp. *occiderit* ii. 581.

595. ‘A momentary return to calmness’ (Con.).

596-598. ‘Unhappy Dido, does your impious act but now strike home? better had it done so (*deinceps tangere*) when you offered him your crown.’ *facta impia*, her faithlessness to Sychaeus’ memory. Another view is that *impia facta* refers to Aeneas’ conduct; ‘do you now feel his wickedness? You should have foreseen it when you were giving him the crown.’ The objection is that at that time there were no grounds for suspecting Aeneas. *dextra fidesque* (sc. *eius*) *quem*, etc.; cp. xi. 81 *vinxerat et post terga manus, quos mitteret umbris*.

603-608. ‘But the fortune of war had been doubtful. Suppose it had; whom had I then to fear, with death at hand?’ *fuerat, metui*, for *fuisse*, *metuisse*; what *might* have happened is stated, for the sake of vividness, as if it *had* happened; cp. Georg. ii. 132 *et si non alium late iactaret odore, laurus erat*; Ov. F. ii. 431 *utilius fuerat non habuisse nurus. fuisse*, concessive, ‘Suppose it had been.’ *tulisse*, *implesse*, etc. past jussives, ‘I ought to have carried,’ ‘I ought to have filled,’ etc., cp. Plaut. Trin. 134 *non ego illi argentum redderem*? Cic. Verr. i. 42 *imitatus esses ipsum Voconium. foros*, ‘decks.’ *extinxem*, for *extinxisse*, cp. Aen. i. 201 *accedit*.

607. This invocation to the Sun may have been suggested by Hom. Il.

iii. 277 'Ηέλιος θ', δε πάντα' ἐπακούεις: but it also recalls, as Prof. Nettleship points out ('Suggestions,' p. 34), the great speech of Ajax in Sophocles, Σὺ δ', ἡ τὸν αἰρὼν οὐρανὸν διφρήλατον "Ηλίε, κ.τ.λ. (A. 845); cp. what has been said above (p. 87) of the influence of the Greek drama on Aen. iv. 'τερ-
rarum opera omnia,' all that is done on earth.'

608. 'And thou, Juno, the agent and witness of all this woe,' i. e. *quae has nuptias conciliasti*, as above ll. 120 sqq., 166. *interpres* = 'a medium between two parties;' so *interpres corrumperi iudicii*, 'a bribery agent' Cic. Verr. i. 12.

610-611. *di morientis Elissae*, 'gods of dying Elissa,' may perhaps refer to the notion that each person had a presiding deity or genius, which was supposed to be two-fold; hence the custom of erecting two altars to the Manes of the dead (cp. Aen. iii. 63): but more probably = 'gods that look upon (or, that will avenge) Elissa's death,' i. e. the heavenly protection that belongs to her of right. *meritumque*, etc., 'turn to my woes the favour they deserve,' i. e. of vengeance on their authors.

613. *caput*, see on l. 354 above.

614. 'If such be the demand of Jove's decree, such the appointed goal' *terminus*, originally a stone pillar fixed in the ground as a boundary, then of any fixed or firm decree, e. g. Lucri. i. 77 *alte terminus hacrens*.

615-620. This imprecation was largely fulfilled: Aeneas had to wage war in Italy; he had to leave Ascanius in the camp, and go and obtain aid from Evander; many of his companions were killed; when peace was made, the Trojan name was dropped, and that of *Latini* substituted (*pax iniqua*); three years afterwards he was drowned in the Numicus, and his body not recovered. There is a story that when Charles the First consulted the Sortes Vergilianae (Introd. p. 10) in the Bodleian Library at Oxford, he opened upon this passage.

623. *exerceete*, 'ply with ceaseless hate,' i. e. 'hate evermore.'

625-629. 'Rise up, thou unknown avenger from my bones, to chase the Dardan settlers with fire and sword, now or hereafter, whencesoever strength be given. Let shore be at war with shore, sea with sea, and men with men! Let them fight, they and their children's children!' For the combination of the second person with *aliquis* cp. Ter. Ad. iv. 4. 26 *aperite aliquis ostium*. The reference is of course to Hannibal. *nepotesque*, see on line 558 above.

631. *lucem = vitam*, as above l. 31.

633-635. *antiqua*, see above l. 458. *mihi*, dat. eth., with *huc siste* (not *caro*). *properet*, subj. in petitio obliqua.

640. *Dardaniique xogum capititis*, 'the Dardans' pyre,' on which lay the memorials of Aeneans (above ll. 507, 508).

642-647. 'But Dido in haste, all wild with her dreadful purpose, rolling her bloodshot eyes, her trembling cheeks flushed here and there with red, yet pale already at the touch of death, bursts through the inner doors of her

palace and wildly scales the lofty pyre; then bares the Dardan sword, a gift not asked for use like this.' *interfusa genas*, for the constr. see on l. 509 above. *manus*, apparently a sword given by Aeneas to Dido at the latter's request. It is the same as the *ensis relictus* (l. 507 above), a phrase which implies that it was Aeneas' own, and had been left behind by him. Thus there is a slight inconsistency between the two passages.

649. *lacrimis et mente*, modal abl. = 'with (or, in) tears and reflection,' 'pensive thought awhile and wept.'

651-654. 'Relics so dear while fate and heaven allowed, receive my life and loose me from my care. My days are done, the course that Fortune gave is run; and now my shade shall pass majestic to the grave.' *sinebat*, the MSS. vary between *sinebat* and *sinebant*, either of which would do. For *vixit* cp. ii. 325 *fruimus Troes, fuit Ilium*, etc.

659. *os impressa*, for the constr. see on l. 137 above.

660. *sie, sie*, at these words she twice stabs herself—'thus, thus I go rejoicing to the shades.'

661. *hunc ignem*, the fire of the funeral pile, on which she is killing herself, and which will be lighted after her death.

663. *ferro collapsum*, 'fallen on the sword.'

667. *femineo ululatu*, an imitation of Homeric rhythm, like *Actaeon Aracyntho* Ecl. ii. 24.

669. *ruat*, 'were to fall,' as ii. 290 *ruat alto a culmine Troia*.

671. *calmina* = *tecta*. Prepositions follow their case (1) as here, when a gen. follows; (2) when another subst. follows, *sara fer et scopulos* G. iii. 276; (3) more commonly, when an adjct. follows, *fronde super viridi* Ecl. i. 81.

675, 676. 'Was this your plan, my sister! were you deceiving even me? was this, forsooth, the intent of your pyre, this of your altar-flames?' *petebas*, lit. 'attacking' as *bello petere* iii. 603, *falsis criminibus petere* Tac. Ann. iv. 31; the imperfect denotes continuance—'were you doing this all the time?' *mihi*, dat. ethicus.

678, 679. *vocasses*, past jussive, see on l. 604 above. 'You should have called me to share your fate! the same death-pang, the selfsame hoar, had destroyed us both with the sword.' *dolor*, of physical pain, as often.

680. *struxi, sc. rogum*.

682-684. *patrem*, 'elders.' *date abluam*, 'grant me to wash' (petitio obliqua). Con., to make the construction correspond to that of vi. 883 (*manibus date lilia plenis, Purpuros spargam flores*), takes *date vulnera lymphis*, 'give the wounds to water,' as an inversion for *date lymphas vulneribus*, 'bring water for her wounds'; but this seems hardly necessary. *extremus*, etc., 'if any last breath be still flickering there, let me catch it in my mouth.' *super*, over the mouth. The reference is to the custom of friends trying to receive in their mouth the last breath of a dying person. Cp. Cic. Verr. ii. 5. 45 *Matres . . . nihil aliud orabant nisi ut filiorum*

postremum spiritum ore excipere licet. Con., less probably, regards it as an attempt on Anna's part to preserve her sister's life.

685. *evaserat*, 'had passed over,' i. e. 'had scaled.'

689. *stridit*, 'gurgles,' i. e. with spouting blood.

691, 692. 'Thrice she rolled back upon the couch, with blank gaze sought for light in heaven above, and groaned as light she found.' Enn. Ann. 15. *Semianimesque micant oculi lucemque requirunt.*

695. 'To free the struggling soul from the limbs entangled with it;' cp. l. 703 below; Lucr. ii. 950 *Vitalis animae nodos e corpore solvit.*

696-699. *fato*, of a natural death; *merita*, of a violent death provoked by the person's own action. For the idea of a premature death delaying admission to Orcus see vi. 427 sqq., where infants and suicides are confined in a separate place by themselves. *orinem*, cp. Eur. Alc. 75, 76 'Ιερὸς γὰρ οὐρανὸς καὶ χρόνος θεῶν Ὅτου τόδ' ἔγχος κρατὸς δύνασης τρίχα. *damnaverat*, 'had given over;' Hor. Od. iii. 3. 22 *Ilion . . . mihi castaque* *damnatum Minervae.*

701. *trahens*, cp. *facem ducens* ii. 694: 'flashing as she goes against the sun a thousand varied hues.'

NOTES TO BOOK V.

AEneas, driven by foul winds to Sicily, holds games at the tomb of Anchises on the anniversary of his death—viz a boat-race (ll. 104-285), a foot-race (ll. 286-361), a boxing-match (ll. 362-484), an archery contest (ll. 485-544), and the *ludus Troianus* of cavalry manœuvres (ll. 545-603). After an attempt of the Trojan matrons, at Juno's instigation, to burn his fleet, and so detain him from Italy, has been foiled by a miraculous shower (ll. 604-699), Aeneas sets sail for Italy; Venus obtaining for him a calm passage from Neptune. On the way Palinurus is drowned; an incident which gives interest to the otherwise uneventful voyage from Sicily to Italy, by connecting it with an Italian tradition about the promontory of Palinurus.

The scene of this episode in the story of the Aeneid was suggested by a variety of the Trojan legend which made Anchises die in Sicily, and placed a Trojan colony in the island. The idea of the funeral games and much of their detail is from the games in Iliad xxiii, given by Achilles in honour of his dead friend Patroclus. The burning of the ships formed part of the Trojan legend; its scene being variously laid in Greece or Italy, or at some point on the voyage of Aeneas.

There are some reasons for supposing that this book did not form part of the original design, but was added as an after-thought. The expression *Libyco cursu* in vi. 338 suggests that Palinurus was lost on the voyage from Carthage to Italy, and that there was no halt at Sicily. In vi. 354 foll. Palinurus speaks of a great storm, but at the end of book v the weather is described as calm and serene. Lastly, vi. 116 is hardly consistent with v. 731 foll., the request to visit Hades appearing in the former case to have been made by Anchises while alive, while in the latter case it was made by a vision after his death.

1, 2. *medium iter tenebat*, 'was well on his way.' *certus*, 'with fixed purpose,' 'steadily.' *atros Aquilone*, 'darkened by the northern breeze.' A northern wind would be unfavourable for a voyage from Carthage to Italy, and the fleet of Aeneas would have to beat up against it.

4. *flammis*, i.e. the flames of the funeral pyre, on which Dido had killed herself, and which would naturally be used for burning her body.

5-7. *latet*, from the Trojans, whose departure had driven Dido to her end. *duri*, etc., 'but the thought of the bitter pains from great love

wronged, and the knowledge of what a frantic woman can dare, incline each Trojan heart to sad forebodings.' For this use of *notum* (pass. part. expressing an abstract notion) cp. Liv. vii. 8 *diu non perlitatum tenuit dictatorem*; ib. i. 53 *ni degeneratum in aliis huic quoque decori offecisset*; and in Greek *τὸ τιμώμενον τῆς πόλεως* Thuc. ii. 63. For the thought cp. Fletcher, 'Pilgrim,' iii. 1 :

'What dares not woman when she is provoked,
Or what seems dangerous to love or fury?'

9-11. Nearly repeated from Aen. iii. 193-195. *inhorruit unda tenebris*, 'darkness ruffled the crests of the waves,' a highly poetical expression, the darkness being said to cause the roughness of the water, though both were due to the storm.

13. *quianam*, 'wherefore,' an old word : cp. Aen. x. 6 *quianam sententia vobis Versa retro?* Cp. also the Greek *τι γάρ;*

14. *deinde* is out of place, belonging properly to *iubet*; cp. Aen. vii. 135 *sic deinde effatus . . . implicat.*

15, 16. *colligere arma* = *contrahere vela*, 'to take in sail ;' cp. Lucan iii. 44 *legere rudentes Et posito remis petierunt litora malo. arma*, like *στάλα* (Od. ii. 390 etc.) = the whole equipment or tackling of masts and sails; cp. Aen. vi. 353 *spoliata armis navis. obliquat sinus in ventum*, 'slants the canvas to the wind,' i. e. tacks ; the wind being contrary.

17, 18. *non si*, etc., 'not if Jupiter were to promise it on his word, could I expect to reach Italy in this weather.' *anotor* = 'guarantee,' or 'surety,' see lexicons. *hoo caelo*, 'with a sky like this,' abl. of attendant circumstances : cp. Cic. Leg. 3. 16 *quid hoc populo obtineri potest?*

19, 20. 'The wind has changed and roars athwart our course, getting up from the darkening west as the air thickens into cloud.' *transversa*, adverbial use of neut. plur. adj. ; cp. Ecl. iii. 8 *transversa tuentibus*; Aen. viii. 489 *infanda furens. in nubem cogitrix*, clouds were supposed to be produced by condensed air; cp. Cic. N. P. 2. 39 *concretus (aer) in nubes cogitur.*

21. 'Nor have we power to struggle against them or make such effort as we should.' *tantum*, 'as much as necessary ;' cp. Aen. ix. 806 *subsistere tantum.*

24. *fraterna Eryois* = *fratris Erycis*; Eryx being also a son of Venus.

25. 'If only with clear memory I retrace the stars I observed long ago.'

26. *equidem*, here, as usual, in connection with 1 pers. sing., being perhaps by Romans themselves unconsciously associated with *ego*, though really only a strengthened form of *quidem*, cp. *e-nim, nam*; *τικίνος, κείνος*; *ἴ-θιλω, θιλω*. This appears from its occasional use (1) with *ego*, e. g. Cic. Or. ii. 6 *sic ego nolim equidem*; (2) with 2nd and 3rd pers., e. g. Plaut. Pers. ii. 2. 5 *equidem si scis tute*, Cic. Att. xiii. 26 *equidem credibile*

non est ; (3) with other cases of 1st pers., e. g. Pers. i. 110 *per me equidem sint omnia protinus alba*, or 3rd pers., e. g. Ter. Eun. v. 4. 34 (955) *equidem orante, ut ne id saceret, Thaide*.

28, 29. *velis*, abl., as in *tendit iter velis* vii. 7. *demittere*, 'bring to haven;' cp. *deducere*, *devenire*, etc., where *de-* implies a fixed *terminus ad quem*.

33. *gurgite*, 'over the flood,' local abl.

37. *in iaculis*, 'with javelins,' abl. of circumstance. See on iv. 518.

38. *Criniso* MSS.; more commonly *Crimiso*. The story was that a Trojan maiden called Segesta or Egesta was sent by her father to Sicily, in order that she might not be given up to the sea-monster which Poseidon had sent to avenge Laomedon's fraud. Segesta married the river-god Crinus, and their son was Acestes.

40. *gratatur reditum*, 'congratulates them on their return;' *esse* must be supplied, as there is no instance of *gratari* taking an accusative.

44. *tumuli ex aggere*, 'from a piled up mound.'

52-54. *deprendus*, 'overtaken,' 'surprised,' by the inopportune arrival of the day. *suis=propriis*, as Aen. vi. 142 *hoc sibi pulchra sunu ferri Proserpina manus Instituit*.

55. *ultra*, 'beyond all hope.'

56. 'Not indeed, as I think, without the purpose and the will of heaven.' *equidem*, though in connection with *reor*, seems only to strengthen *hanc*; see above l. 26.

60. *velit*, 'may he deign;' so of Jupiter, i. 733.

61, 62. *Troia generatus*, 'like a true son of Troy' (Con.). See on l. 37 above. *bina boum capita in naves*, 'two head of oxen for each ship.' *adhibe*, 'invoke'; cp. Hor. Od. iv. 5. 32 *alteris Te mensis adhibet drum.*

64. *si . . . extulerit*. No doubt is implied; the expression being originally connected with some superstitious fear of speaking too confidently: cp. the Greek opt. with *av* = a modified future. Cp. also Catull. xiv. 17 *si luxerit* ('come dawn'), Hor. Epp. i. 7. 10 *Quod si bruma nives Albanis illinet agris.*

65. *retexerit*, 'has uncovered,' 'made visible,' cp. iv. 119.

68. *incedit*, 'moves proudly.'

69. *crudo*, 'of raw hide.' *fit=audet*, and is therefore constr. with an infin.

71. *ore favete*, 'hush! one and all' (lit. 'favour with the lips'), a formula at sacrifices, bidding people keep silence so as to avoid ill-omened words; cp. Hor. Od. iii. 1. 2 *favete linguis* ('guard your lips').

72. *materna*, the myrtle being sacred to Venus.

73. *aevi maturus*, 'of ripe years,' gen. of reference; cp. Catull. xli. 9 *leporum disertus*, Tac. Ann. xiv. 40 *spernendus morum.*

77. *nero Baccho*, 'of unmixed wine,' abl. of description or material.

78. *purpureos*, 'bright;' cp. Aen. vi. 884, where the same custom is

referred to. It was also common in Greece (Aesch. Pers. 618, Soph. El. 89³) and has survived to modern times.

80, 81. *iterum*, 'once more,' i.e. after the burial a year ago. This is better than to couple *iterum* with *salvete*, and refer it to the repetition of the cry *salve*. *salvete . . . cineres*, 'hail, ashes rescued in vain,' referring to Aeneas' rescue of Anchises from Troy. Con. thinks it harsh to talk of his *ashes* having been rescued, and proposes to make *recepti* gen. sing.; but the expression would then be very unnatural. For *animae umbræque* of a single spirit, cp. iv. 571.

82. *fatalia*, 'destined.'

84. *adytis*, 'the recesses of the grave.' The word properly denotes the sanctuary of a temple, and is here applied to the grave because of its sacred character.

87-89. 'Blue streaks adorned its back, the sheen of golden spots lit up its scales; as the bow in the clouds flings out a thousand varied hues to meet the sun.' With *notae* some verb such as *pingebant* must be supplied from *inconvenebat*. *nubibus* prob. local abl., rather than dat. of recipient ('over the clouds').

90. *agmine longo*, 'with long trailing march.' *agmen* denotes a moving line or train of any kind, and is elsewhere applied by Virgil to 'the sweep of oars' Aen. v. 211, 'the flow of a river,' Aen. ii. 782.

94. *instaurat*, 'renews;' see on iv. 64.

95. The *Genius* or tutelar deity of places or persons was represented under the form of a serpent (e.g. on the walls of Pompeii and in Etruscan tombs, see Dennis' 'Etruria,' i. pp. 170, 287): as also was the *flamnus* (*flammar*) or 'familiar' supposed to attend demigods and heroes, the predecessor of the black cat of mediaeval witchcraft. (Cp. Val. Fl. iii. 458 *placidi quas protinus angues Umbrarum famuli linguis rapuere corusca*.)

99. *remissos*, 'released from Acheron,' the spirit being supposed to attend the sacrifices in its honour.

103. *viscera*, 'flesh,' a common use; cp. vi. 253 *imponit taurorum viscera flammis*.

104, 105. *serena luce*, abl. of circumstance.

107. *complerant*, another reading is *completabant*. The imperf. is possibly a slight gain in sense, but is more likely to have been substituted for plup., than vice versa. *complerant* carries on the suggestion of *excierat*, by showing that at daybreak the people had already assembled for the sight.

109. *cirro*, 'the ring' in which the contests were held, after the boat race was finished (l. 289 foll.). We may suppose that the people assembled there.

112. *talenta* seems the best reading, though the MSS. are rather in favour of *talentum*.

113. 'And the trumpet from a central mound proclaims the games

begun.' A slight anachronism; the trumpet being used at Roman games, but not in Homer.

114. *pares*, 'well matched,' cp. Ecl. vii. 5 *cantare pares*.

117. *mox Italus*, i. e. soon to be the founder of an Italian house. **M**emmius from **M**nestheus, on the analogy of *meminisse* from *μεμνηθαι*. Of the three Roman *gentes* here referred to Trojan ancestry, the Memmia (plebeian) does not appear in history till 173 B. C., after which it supplied several *tribuni plebis*, and among them the friend and patron of Lucretius. The Sergia (patrician) had a consul B. C. 437, and in later times the notorious Catiline; while the only Cluentius known to us is Cicero's client in B. C. 66.

119. *urbis opus*, 'huge as a city,' a curious expression: cp. Ov. Fast. vi. 641 (of the house of Vedias Pollio, pulled down by Augustus) *Urbis opus domus una fuit; spatiumque tenebat Quo brevius muris oppida multa tenent.* The phrase occurs in Stat. Silv. ii. 2. 31, applied to a portico, where however it seems to mean *opus urbe dignum*; and in Theb. vi. 86 a funeral pile is called *montis opus* (unless *onus* be here the correct reading). *versu*, a 'row' or 'bank' of oars. The mention of triremes is an anachronism, since they were not invented till about 700 B. C.

125. *olim*, 'at times,' as Hor. Sat. i. 1. 25 *ut pueris olim dant crustula blandi Doctores*.

126. *condut*, i. e. with clouds.

127, 128. 'In a calm 'tis still, and rises from the unruffled deep, a level spot, where basking sea-birds love to rest.' *tranquillo*, abl. of circumstance. *Tranquillum* is often used as a subst., e. g. Ter. Eun. v. 8. 8 *esse in tranquillo*.

134. *populea*, the poplar was sacred to Hercules, and was said to have been brought by him from Hades, hence perhaps its use here, since there were funeral games: but a simpler reason for its choice is the belief that Hercules was the founder of the Olympic games.

135. *umeros perfusa*, for the constr. see on iv. 137 above.

136-138. 'They take their seats and arms are strained to oars; with straining eyes they wait the signal, while throbbing excitement drains their beating hearts and high-roused thirst for glory.'

141. *adductis*, 'pulled home' (to the body, in rowing). *versa* (from *verto*), 'upturned.'

142, 143. *pariter*, 'side by side.' *tridentibus*, 'three-pronged.' The *rostrum*, or beak, often consisted of three huge prongs, one above the other. See Smith's Dict. of Ant., Art. *Navis*.

145. *corripuere*, 'dash on to,' lit. 'seize' or 'devour': cp. *viam vorare* Catull. xxxv. 7.

146, 147. 'Not so eagerly do the charioteers shake the streaming reins over the darting teams, and stretch forward to lash them.' The comparison is here between the eagerness of the charioteers and the rowers: in

the two preceding lines it is between the swiftness of the chariots and the ships.

148, 149. *studiis faventum*, 'cheers of partisans.' *inclusa*, 'shut in' (by wooded hills).

151. *undis*, abl. loci, 'shoots forth in front upon the waves.'

154, 155. *aequo discrimine*, 'at equal distance' (behind Cloanthus). *locum superare priorem*, 'to win the foremost place' (*τὸν πρότερα νικᾶν*); cp. G. ii. 123 *αἴρα vincere summum Arboris.*

159. *tenebant*, 'were close upon;' cp. vi. 358 *iam tuta tenebam.*

160. *medio in gurgite vixtor*, 'victor over half the course,' lit. 'victor in the half-way waters.'

161-163. *mihi*, dat. ethicus, 'whither, pray, so far to the right? Make this your course: hug the shore, and let the oar-blade graze the rocks on our left:' *ama*, cp. Hor. Od. i. 25. 3 *amat ianua limen.*

166. *diversus*, 'out of the course.'

168. *propiora*, 'the water nearer to the rock.'

170, 171. 'Shaves a way to the left inside him' (i. e. between Gyes and the shore, as explained l. 169); cp. xi. 694 *eludit gyro interior. metis*, 'turning-point.'

172. *ossibus*, local abl.

174. *sodium*, an example of the old Latin genitive in *-um*, which was superseded by the later form in *-orum*, but retained in some few instances, e. g. *nummum, sestertium, deum, divum, fabrum, Achivum, Teucrum*, etc.

176. 'Himself takes his place at the helm, himself directs the ship.' *magister* and *rector* are synonymous.

177. *olavumque*, etc., 'turns the tiller to the shore,' a loose expression. Strictly speaking the effect of turning the tiller to the shore would be to steer the ship out to sea. But Virgil merely means that he steers in towards the rock.

178-180. 'But when at last Menoetes rose slowly from the bottom, heavy as he was and old, with dripping clothes, he clomb upon the cliff and sat down upon a dry rock.' *in veste*, abl. of circumst.; see on iv. 518.

185. *capit ante locum*, 'gets the position first,' 'shoots ahead first.'

186. 'Yet not before him by a full keel's length.'

189. *insurgite*, 'spring to your oars;' i. e. rise up with them, as a rower pulling hard almost lifts himself from his seat.

190. *Hectorei socii*, 'comrades of Hector.' Probably there is no special allusion in the phrase, which merely means that they had once fought by Hector's side in defence of Troy.

193. *sequacibus*, 'pursuing' the ship, 'entangling.'

196. *hoc vincite*, 'win this at least, my friends, and avert disgrace,' i. e. whoever wins let us try not to be last. *hoo* is cogn. acc., as in *causam vincere, νικᾶν δίκην*, etc. Cp. Sil. It. iv. 428, 429 (Jupiter sending Mars to encourage young Scipio, afterwards *Africanus*, at the Trebia, and make

him save his father's—the then consul's—life) *Tē dñe primis pugnat, te magis magistrus Adest, et primus haec vincat, seruare parentem.*

199. subtrahitur, 'the ground vanishes beneath them.' *Solus navis est mare* (Gosse); so Ovid of the sky, Met. i. 73 *Astre tenet rocente solum,* and Val. Flaccus of the sea (probably imitating Virgil) Arg. iv. 713 *Prestigio insensit Omne solum.* The rapidity of the motion makes the ground or surface appear to be gliding rapidly back—an effect which may be understood by looking out of the window of a railway carriage going at speed.

201-202. *ipse*, 'mere chance.' *animi*, 'in heart;' see note on iv. 203. *laqueo*, 'narrow' or 'dangerous.' *maxima*, a sharp rock, shaped like a shell fish (*maxilla*—*obmaxi*, dashed on the rock).

207. 'Up rise the crew, shouting loudly at their delay.' *momentar* contrasts with their previous speed, now brought to a standstill. It has been suggested that *momentar* is here used as = *inoblivis*, in the technical sense of 'backing water.' But the men would not *get up* from their seats to back water; and the ordinary meaning of the word makes perfectly good sense.

210-212. 'But Maestrius in joy, encouraged by his very success, with rapid play of oars and braces at his call, makes for the waters that lie before him, gliding down the unobstructed sea.' *agmina* (see on l. 90 above) and *vestitis vestitis* are abl. of circumstance. *prosita*, 'shoved', i.e. sloping to the shore. Prof. Nettership, however, suggests that it may = 'smooth waters'; cf. Pliny, Paneg. 26 *prosternit et silens prope maris advenae dimensione*, which looks as if it were a familiar expression in this sense (Trans. Oxf. Phil. Soc. 1879-80, p. 9).

213-217. 'As a dove flushed suddenly from a cave, whose home and nestlings dear are in some cranny of the rock, darts out in flight towards the fields, and in terror flaps loudly with her wings in the cell; then gliding through the still calm air skims smoothly on her way, without a motion of her rapid pinions.' *furta* in *arva volvita*, a general description of her flight, followed by the details—her first fluttering in the cave, and her subsequent easy motion through the air.

223. *aditum*, i.e. the latter part of the course.

220, 221. also, a usual epithet of *scapula*, not particularly appropriate here. *brevis* *vestra*, 'shallow,' usually *brevis*.

220. *passim*, 'in hazard lie the fates'; cf. the similar expression in *ut apud omnes per diem periret, subiret, et mortuus.* *Parat* seems to 'make a bargain,' and the bargain may be either to surrender life or to undergo death.

222. *woluntate*, sc. *risi*—'they can, because they think they can.'

223. *pugnat*, 'towards the sea,' *versus* *die* of the recipient, instead of the ordinary *pugna*, and *casu*.

224. *In vena voluntatis*, 'called to have his will.'

235. *sequora curro*, poetical use of acc. of extent with verb of motion; cp. Aen. iii. 191 *currimus aequor*, i. 524 *maria omnia vecti*.

237, 238. *voti reus*, 'answerable for my vow,' ordinary gen. of the matter charged, like *sacrilegii compertos* Liv. xxxii. 1, *manifesti rerum capitalium*, Sall. Cat. iii. *proclam*, so the MSS. with few exceptions. Most editions read *porricians* (from *porro iacere* according to Festus), a technical religious term for presenting offerings, found in Liv. xxix. 27 *cruda exta victimae, uti mos est, in mare porricit*: see also l. 776 below. The authority for the change is Macrobius (Sat. iii. 2), who, citing from Fabius Pictor *exta porriciunto*, adds 'porricere ergo non 'proiicere' proprium sacrificii verbum est.' The employment of an antique technical term is no doubt Virgilian: but as the word actually given by MSS. is perfectly suitable, there seems hardly reason enough for the change.

240, 241. *Phorcus* was a sea-god. *Panopea*, a Nereid. *Portunus*, the Roman god of 'harbours,' was identified with the Greek Palaemon or Melicertes.

247. *optare*, epexegetic infin. after *dat*, a Greek construction; cp. *donat habere viro*, l. 262 below. 'And he gives them gifts, three steers for each ship of their own choice,' etc.

248. *magnum talentum*, the silver talent was heavier than that of gold.

250, 251. *quam plurima*, etc., 'round which ran Meliboean purple broad with double waving edge.' *Meliboea*, from the Thessalian town of that name on the coast between Ossa and Pelion. Cp. Lucr. ii. 500 *Meliboeaque fulgens Purpura Thessalico concharum tacta colore*. The Ionian river Maeander was proverbially winding.

252-255. Two scenes are embroidered on the scarf—viz. Ganymede hunting, and Ganymede carried away. *ab Ida* with *rapuit*. *sublimem*, proleptic, 'has snatched up aloft.'

257. *saevit*, 'rises savagely to heaven.'

259. Lit. 'entwined with smooth links and triple with gold,' i.e. entwined with triple links of gold.

261, 262. *Ilios*, an example of a long vowel shortened in thesi, a license occasionally employed by Virgil, e.g. Aen. iii. 211 *insulæ Ionio*, etc., Ecl. viii. 108 *an quæ amant*. *habere*, see on l. 247 above.

264, 265. *oonixi* expresses the effort to carry it. 'Scarce bore it on their shoulders with all their strength; but Demoleos wore it as he ran and drove the Trojans in flight.'

267. 'Bowls cunningly wrought in silver and embossed.'

268. *adieo* emphasizes *iam*, 'now at length.'

269. The contracted form *taenias* is given by the best MSS.: *taenii* would be a dissyllable by synizesis. *evineti tempora*, see on iv. 137.

271. *debilis*, 'disabled (*de-habili*s) in one tier of oars.' Some suggest that one whole side was disabled; but *ordo* in this connection generally=

a 'tier' or 'bank' of oars, e.g. l. 120 above. The simile which follows points to *partial* disablement; but if all the oars on one side were gone, the ship would be totally disabled for rowing purposes.

273, 274. *vias aggeres*, 'causeway'; so of military roads, generally raised on embankments, Tac. Hist. ii. 24, iii. 21, etc. *oblique*, virtually adverbial, 'across which the brass-bound wheel has passed.'

279. *nixantem*, 'struggling with coils'; so the majority of the MSS. There is another reading *nixantem*, 'twining itself in knots'; but *nixare* is a very doubtful word, and there seems to be no reason for going against the weight of MS. evidence.

281. *vela flectit*, 'spreads sail'; Ciceron (Tusc. iv. 4), using the phrase metaphorically, explains it by *pandere vela orationis*.

284. *datūr*, this lengthening of the final syllable is used occasionally in *assi* by Virgil, but as a rule only when there is a pause in the sentence. It is an antiquarian ornament, being imitated from Ennius and the older poets, in whose time many of these final syllables were long or common. Cp. Ecl. x. 69 *assus vincit amor: et nos, &c.*; and see Introd. p. 17.

285. *genus*, acc. of respect.

286-290. 'In the midst of the valley was a circular theatre; whither with many thousands round him the hero went into the middle of the assembly and took his seat on a platform' (or 'mound'). *omnes*, prob. local abl., though it might also be taken as dat. after verb of motion, like *in caelo clamer*, etc. *medium*, proleptic after *talit.* *exstructo* (neuter adj. used as subst.) denotes some sort of erection, either platform or mound.

297. *stare*, see on l. 247 above. The handle of the axe is ornamented with raised silver work.

309. *caput noctentur*, see on iv. 137.

311, 312. The quiver may have been really Amazonian, as the Amazons helped the Trojans (l. 490); and the arrows Thracian, Thrace being allied with Troy (iii. 15). But perhaps *Amazonian* and *Thracian* are merely ornamental epithets.

313. *tereti*, 'smooth' or 'shapely.' *tereti gemma* is either descriptive abl. with *ibid.*, or abl. instr. with *subiectit*, the gem acting as a button.

316-318. *corrigit*, 'dash on to the course.' *limen*, the starting-point. *ultima signant*, 'mark the goal,' i.e. with their eyes as they run; cp. Plaut. Cist. iv. 2, 27 *Certe cum signat lacum, sibi ea (ristella) exedit* ('has her eyes on the place'). The rendering (Com.) 'they—i.e. men sent to do so—are marking out the goal' (by drawing a line or other means), involves an awkward change of subject; and besides this the time for marking out the goal is before the start, not while the race is in progress.

324. Diomedes is so close behind Helymus (*sub ipso*) that his foremost

foot grazes (τοριτ) Helymus' hindmost, and he almost touches Helymus' shoulder (ινούμβεας υμέρο). οαλχ (heel) is used loosely for 'foot.'

325. *superant*, *transeat*, vivid use of present subj. for pluperfect, 'if the course were longer, etc.'

326. 'He would slip past him to the front, or leave the contest undecided,' i. e. he would either win or make a dead heat of it. Such is the meaning, if we adopt the emendation *ambiguumque* for the MS. reading *ambiguumque*; and it is exactly paralleled by Il. xxiii. 382 *Kαὶ νῦ κεν ἢ παρέλασσ', οὐ διμφύριστον θύμην.* Con., retaining *ambiguumque*, translates 'would slip to the front, and pass him who is now doubtful,' i. e. would make him doubtful no longer, but defeated. He quotes Il. xxiii. 526 εἰ δέ κ' ἐπι προτέρω γένετο δρόμον διμφύριστον, Τῷ κέν μιν παρέλασσ', οὐδέ διμφύριστον θύμην. But according to this version the construction would be exceedingly harsh and obscure, and moreover Helymus was as yet leading, and could not properly be called *ambiguus* in the sense suggested.

329. *ut forte* = ὃ ἔγινε, 'as it happened that ;' cp. l. 388 *ut consecrata*, vii. 509 *ut forte scindebant*. The sense 'where' (Catull. xi. 3 *litus ut longe resonante Eoa Tunditur unda*) hardly seems to occur in Virgil.

332. 'Could not keep his tottering step as he trod the soil.' *titubata*, an instance of a past participle of an intrans. verb used in a passive sense; cp. *desuetus* ii. 509, *placitus* iv. 38.

337. *Buryalūs* et. See on l. 284 above.

339. *palma*, in loose apposition to *Diores*.

340, 341. *ora prima patrum*, 'the gazing elders in the front rank.'

344. 'And worth that wins more favour where the form is fair.' *veniens* = 'showing itself.'

346, 347. 'Who has succeeded to the prize, and reached the third place in vain, should the first reward be bestowed on Salius.' Here, as often, the proper apodosis is not directly expressed, but only implied. If stated fully it would run, 'reached the third place, but it would be in vain, if the first reward,' etc. Cp. l. 355 below, *merui . . . ni tulisset*, and Ecl. ix. 45 *memini numeros, si verba tenerem. reddantur*, some MSS. read *reddentur*. For the sense 'rendered' or 'assigned' cp. xii. 817 *una superstatio superis quae redditia divis*.

355, 356. *laude* = *virtute*, 'merit,' as i. 461 *sunt hic etiam sua praemia laudi. tulisset*, 'had undone.' For the constr. see on l. 340 above.

357. *simul his* = ἄμα ταῦτα, a poetical constr., found also in post-Aug. prose; cp. Hor. Sat. i. 10. 86 *simul his te, candide Furni, Prudens prætereo*, Tac. Ann. iii. 64 *pontifices et augures, septemviri simul et sodalibus Augustalibus*.

359. *artem*, 'the handiwork ;' cp. Hor. Od. iv. 8. 5 *divite me scilicet artium* ('works of art'). Some editions read *artes*, a poetic plural.

360. 'Which Greeks had taken down from Neptune's hallowed doors,'

i. e. from a Trojan temple; the shield (we must suppose) being afterwards captured from the Greeks, like that of Abas (iii. 286), though when this happened is not stated. Others take *Danaïs* as dat. incommodi—taken down as spoil from Greeks, who had fastened it up as an offering at Troy: but it is doubtful whether the phrase *Danaïs refixum* could bear this meaning (*refixum de posto et ademptum Danaïs*).

363. *praesens* almost = *promptus*, ready to act; 'a spirit of enterprise.'

366. *auro vittisque* (hendiadys) = *vittis auratis*. Others refer *auro* to the custom of gilding the horns of a victim (G. i. 217), *velatum* being applied to both words by a strong *zeugma*. This *invenerunt*, however, is not intended for sacrifice, and the *vittae* are mere ornaments, like the coloured ribbons of a prize ox.

368. 'Dares with his giant frame advanced.'

372, 373. 'Unconquered Butes huge of frame, who boasted that he came from Amycus' Bebrycian clan.' *veniens se forebat* = $\eta\beta\chi\epsilon\tau\eta\ i\pi\chi\beta\mu\epsilon\tau\eta\colon$ for *veniens* cp. x. 544 *veniens Marsorum montibus Umbro*. Con. connects *immanis* corpore with *se forebat* ('stalked along in giant bulk'), arguing that the use of *se ferre* as = *iactare* is unknown to Virgil. But it is in itself a perfectly legitimate meaning for the phrase. *Amycus*, a mythic pugilistic champion (king of the Bebryces in Bithynia), killed by Pollux in a combat described in Apoll. Rhod. ii. 5 sqq.

375. *prima in proelia*, 'for the beginning of the fight.'

378. *alius*, 'a match.'

380. *alacris*, masc., as Ter. Eun. ii. 3. 12 *quid tu (Chaerea) es tristis, quidve es alacris?* *excedere*, 'resign.'

384. *quo . . . usque*, 'how long!'

387. *gravis* with *castigat*, 'severely.'

388. *ut consederat*, 'as he chanced to be seated next him,' see on l. 329 above.

391. *nobis*, dat. ethicus: 'Where, pray, is that godlike teacher Eryx vaunted all for nought?'—i. e. how are we to see the result of his teaching?

394, 395. *gloria*, 'pride' or 'ambition'; cp. G. iv. 205 *tantus amor florum et generandi gloria mellis*, Tac. Ann. i. 43 *quos iam pudor ac gloria intrat. sed enim*, 'but in fact' ($\delta\alpha\lambda\delta\ \gamma\alpha\rho$); cp. vi. 28 *reginae sed enim miseratus amorem*.

397, 398. 'Had I that youth that once was mine, the youth that makes yon shameless braggart proud,' etc. *fuerat*, for *erat*, a poetical usage; cp. x. 613 *si miki quae quondam fuerat . . . vis in amore foret*, Ov. Ex Pont. iii. 3. 37 *non satis id fuerat; stultus quoque carmina feci*.

403. *intendere brachia tergo*, hypallage for *intendere bracciis ter-* *gum*; see iv. 506 *intenditque locum sortis*.

404. *tantorum*, etc., 'so vast the hides of seven huge oxen, all stiff

with lead and iron stitched in'—an exaggerated way of describing the vastness of the gauntlets.

406. *longeque recusat*, 'and recoils far back.' This seems on the whole better than the other possible translation, 'utterly rejects.'

411, 412. *tristem*, 'grim.' Eryx was killed by Hercules. *germanus*, Eryx was also a son of Venus (l. 24 above).

414. *his ego suetus*, 'to these I was inured,' *his* being the ordinary dat. after *suetus*.

415. *aemula*, old age is regarded as a 'jealous' rival to youth. 'Nor envious eíd as yet was sprinkled white upon my brows' (Kenn.).

418. 'If this be good Aeneas' settled wish, and Acestes sanctions it with his authority.' *auctor*, better taken with *probat*, as above, than with *Acestes*, 'Acestes my backer.'

421. *duplicem amictum*, the *διπλαῖς* of Homer, a mantle in which two cloths of different colours were so interwoven as to form one double cloth.

422. The alliteration and the hypermeter (see on iv. 558) produce a metrical effect suggestive of something striking: 'bares his massive-jointed limbs, his massive frame and thews.' *artus*, 'joints.'

426. *in digitos arrectus*, 'on tip-toe'; *ἐν δεποράτοσιν δερθεὶς* Apoll. Rh. ii. 90.

430-438. 'One quicker on his feet and trusting in his youth, the other stout with massive limbs—but his knees are feeble and unsteady beneath him, and troubled panting shakes his huge frame. Many a blow they interchange without effect; many a blow they pile on the hollow-sounding ribs and wake loud echoes on the chest: fists play quick and fast round ears and temples, while jaw-bones rattle 'neath some crashing blow. Firm stands Entellus (cp. *mole sua stat* x. 771), and in one unchanging posture shuns the blows by the motion of his body and watchful eye alone.' *ingeminant* might be *intrans.*, with *vulnera* for nom. both to it and to *dant*; but in this case the change of subject from l. 433 would be extremely harsh. *aures*, the ears were the part principally aimed at by ancient boxers. *tela exit*, poetical use of *intrans.* verb with acc., instead of prep. and case: cp. xi. 750 *vim viribus exit*, G. ill. 499 *fontes avertitur*, Acn. i. 580 *erumpere nubem*, ii. 731 *omnem evasisse vicem*.

439. This simile is Virgil's own. Apollonius Rhodius has one of a wave threatening to overwhelm a ship (ii. 70 sqq.). *molibus*, 'engines.'

444. *a vertice*, 'from above.'

446, 447. *ultra*, untouched by Dares. The same idea is repeated in *ipso*: it was the force of *his own* blow which brought him to the ground. *gravis graviterque*, repetition to heighten effect, as in Homer's *μέγας μεγαλωστή*.

451. *caelo*, poetical dat. of recipient, with verb of motion, as ii. 186 *caeloque educere*, 398 *demittimus Orco*.

456, 457. *sequore toto*, 'over all the plain ;' abl. of extent, common with *totus* ; cp. ii. 421 *totaque agitavimus urbe*. *ille*, pleonastic use of the pronoun for the purpose of emphasis.

460. 'I feel you not more than mortal strength, and heaven's favour changed !' *conversa*, because his hitherto invincible career (ll. 370-374) has now been checked. The meaning of *vires alias* seems determined by *deos deo* : the gods, and especially Eryx, are fighting on the side of Entellus.

473. *superans animis*, 'in the height of his triumph'—lit. 'in excess of spirits.'

479, 480. *libravit*, 'swung,' lit. 'balanced.' *arduus*, 'rising high' (to the stroke). *illimit*, sc. *caestus*.

481. The monosyllabic termination well expresses the sudden fall of the ox. Cp. i. 105 *insequitur cumulo praeeruptus aquae mons* ; Hor. A.P. 139 *partuunt montes, nascentur ridiculus mus*.

483. *meliorum*, i. e. 'better' than the life of such a coward as Dares : cp. xii. 296 for the reverse idea of a man's life being better than sheep or oxen.

486. The MSS. are divided between *dicit* and *ponit* ; but the former is perhaps preferable, as *ponit* may have arisen from a recollection of l. 292.

488. *traecto in fune*, abl. of circumstance (as *in iaculis* l. 37)—'with a string passed across it ;' cp. Hom. Il. xxiii. 853 *τρήματα πέλεαν Λευτὴ μηρίνθῳ δῆσεν τοδός*.

492. *locus*, 'the turn' (i. e. the lot denoting the turn) comes out (from the helmet) : *ἰε 8' ἔθορε κλῆρος κυνέης* Il. vii. 182.

493, 494. *modo victor*, 'late a prizeman :' Mnestheus was second. *oliva* is a slight inconsistency with l. 246, where bay appears to be the naval wreath.

496. *iussus*, by Athene : see Iliad iv. 86 sqq. *confundere* translates Homer's *σύν γ' δρατι* *ἔχειν* (ib. 269).

504. *venit*, 'reaches the mark.'

505, 506. *penitus*, abl. of respect with *timuitque exterrita*, 'fluttered in affright.' *planus*, of the spectators (*ἀτάρ κελάδησαν Ἀχαιοί* Il. xxiii. 869).

507, 508. 'Next keen Mnestheus took his stand and drew his bow as he aimed on high, and eye and shaft found level true.' *addueto*, of the string drawn to the chest, *Νευρὴν μὲν μαρφὴν πέλαστεν* Il. iv. 123. Virgil follows Homer's description of the second shot with which Meriones kills the dove after Teucer had cut the cords, except that Meriones snatches the bow from Teucer's hand.

511. *inxixa pedem*, 'tied by the foot ;' see on iv. 509.

512. *alta* seems better than the other reading *atra*, which might be introduced to agree with *nigra nube* l. 516, and is at any rate a mere epithet : whereas 'to the clouds above' has point.

513. *rapidus*, 'hurriedly:' *σωρχόμενος δ' ἄρα Μηράντης* Hom. *I. c.* *fratrem*, Pandarus is a deified patron of archery, as Entellus of boxing.

520. *contendit*, some MSS. give *contorsit*, which, though less appropriate, might have been used, as we have had *torsisti* in l. 497 above. But there seems no reason to alter *contendit*, which is supported by Nonius.

521. 'Displaying his veteran skill and twanging bow.' For the quantity of *patēr* see on iv. 64.

522-524. 'Hereupon a strange sight suddenly meets our eyes, appointed for a solemn sign; the great event in after years explained it, and all too late did fear-inspiring seers proclaim its omens'—i. e. its meaning was not understood till the time of fulfilment. The reference is to some subsequent event in the history of Sicily—perhaps the wars with Rome and fall of Syracuse n. c. 212. The old explanation was that the burning of the ships was the event referred to; but this disaster was too slight, and too easily repaired, to suit the present description.

525. *liquidis in nubibus*, 'the clouds of heaven:' cp. l. 217 *iter liquidum*, 'through the sky.'

534. *exsortem duco honores*, 'draw a prize out of due course,' *exsortem* being adverbial. Some MSS. give *honorem*, 'draw a special prize.' But *honores* has much stronger MS. authority, and being the harder reading, is probably to be preferred.

537, 538. *in magno munere*, abl. of circumstance, 'as (i. e. under the conditions of) a noble gift;' cp. viii. 273 *tantarum in munere laudum Cingite*, etc., Cic. *Verr.* ii. 3. § 115 *hoc vix ab Apronio in summo beneficio pro iis impetratum est*. On *ferre . . . dederat* see on l. 247 above.

541. 'Nor did good Eurytion grudge the honour set above his own.' For construction (usually accus. of what is grudged) cp. Cic. *Rull.* § 102 *illi qui honori invidenterunt meo*, *Phil.* vi. 4 *non invidebit huic meae gloriae*.

542. *quamvis* with indic. Hor. *Od.* i. 28. 13 *quamvis . . . concesserat*, *Liv.* ii. 40 *quamvis . . . perveneras*: never in Cicero except in a passage where (Or. iii. 23. 86) he joins to his discourse a verse of Lucilius.

543. *proximus donis*, 'next in gifts.'

545 sqq. This account of the 'Ludus Troianus' was a compliment to Augustus, who (Suetonius, *Aug.* 43) had revived it at Rome, and also to prominent Romans whose sons, perhaps, had recently appeared in it. As a special feature and surprise, not mentioned in the programme (ll. 66 sqq.), it heightens the liberality of Aeneas, and forms a pleasant contrast to the intense excitement of previous competitions. *certamine*, 'the games' in general.

547. *Epytiden*, Lcriphas, the son of Epytus ('Επυτίδης), is mentioned in the *Iliad* (xvii. 323) as herald of Anchises.

549. *cursum instruxit equorum*, 'has marshalled the manoeuvres of

his cavalry,' a Virgilian variety for the ordinary phrase, *instructore agitatum*.

550. *dneat*, *petitio obliqua* after *di*—*impers.* *ave*, 'in honour of his grandsire.'

553. *pariter*, 'in line.'

556. *tonna*, 'trim.' From l. 673 it appears that they wore helmets: but it is better to suppose that Virgil has been guilty of a slight inconsistency, than that the wreath was worn over, or just underneath, the helmet.

558, 559. The *torques* ('a pliant circlet of twisted gold') was worn loosely round the neck, resting on the top of the chest (*pectore summo*).

560-562. *tertii*—*tres*, i. e. one leader for each troop: *his* need, distributive; twelve to each leader. *agmine partito*, the whole body was divided into three companies. *paribus magistris*, i. e. *doctribus*: each troop having its own captain.

564-567. *referens*, 'recalling.' *auctura Italos*, 'to swell the Italian nation,' i. e. through his descendants. *Polites*, a son of Priam, killed by Pyrrhus at the capture of Troy, see ii. 526 foll. *quem . . . album*, 'riding on a Thracian steed with spots of white—a steed with white pasterns on each foot, and a white blaze upon his lofty forehead.' *vestigia pedis*, a periphrasis for *pedes*, *primal* denoting the front part of each foot.

568. *Atti*, in compliment to *Atia*, mother of *Augustus*. She was daughter of M. Atius Balbus and *Julia*, a sister of *Julius Caesar*.

572. Repeated from l. 538 above.

573. *Trinacriis* must be the right reading, the contrast being between the Sidonian horse of *Iulus*, and the Sicilian horses on which the rest were mounted. But the best MSS. are divided between *Trinacrii*, which would be extremely flat as an epithet of *Acetes*; and *Trinacriae*, which, if construed with *yubes*, would be contrary to fact.

576. *veterumque parentum*, 'ancestors.'

578. *lustravero in equis*, 'surveyed on horseback.'

580-587. 'They gallop asunder in even order, and break up the three companies with parted bands; and again at call they wheel round, and charge with levelled spears. Then they essay new movements to and fro, still confronting one another; cut circle across circle alternate, and raise the semblance of an armed battle. Now they expose their backs in flight, now level their spears for the charge, now ride abreast in truce.' *tertii*, each of the three companies divides into two *chori*, or bands, one of which goes off to the right, the other to the left. Then the three *chori* on the right, and the three *chori* on the left, turn round and charge one another. This is better than to suppose that the boys begin by being in *one* body, and then break up into these companies. *inde alias*, the language is here purposely indefinite, and it is useless to try and ascertain the exact nature of the evolutions. They are merely a confused mass of charges, retreats, and circles

entangling circles. *adversi spatiis*, lit. 'opposite in their courses,' i.e. throughout the evolutions each *chorus* retains its position directly opposite its neighbour.

588-591. 'As once in lofty Crete, so legend tells, the labyrinth had its path inwoven among blind walls, and the tangled puzzle of its thousand ways, to baffle progress by a maze beyond comprehension and without return.' *signa sequendi*, the marks by which one follows the path. *folleret*, the subj. denotes purpose. *error*, cp. Catull. lxii. 114, 115 *ne labyrinthis a flexibus egredientem Tecti frustraretur inobservabilis error*.

593. *impediunt*, make intricate and entangled movements; *textunt*, interweave charge with retreat. Both words bring out the comparison between the manœuvres and the labyrinth.

595. The words *Iuduntque per undas* are omitted in one of the best MSS., and added in a later hand in two of the others. But they are unobjectionable in themselves, and improve the passage.

602. 'The game' (i.e. *honos* = 'observance') is now called "Troy," the boys the "Trojan band." For the agreement of *dicitur* with predicate rather than subject cp. Ter. And. iii. 3. 23 *amantium irae amoris integratio est*. *Troia* was the name of the game (Suet. Caes. 39 *Troiam lusit turma puerorum*): and to place the comma at *pueri* and translate, 'the boys are called Troy, the band the Trojan band,' seems very needless.

604-609. Iris, sent by Juno, urges the Trojan women to burn the ships and save themselves from a further voyage. See Introd. to this book.

604, 605. *hino*, 'hercupon,' so the best MSS. *fides novavit*, 'changed her old faith for new' (Con.). *tumulo*, dat. of the recipient. *referunt sollempnia*, 'pay the appointed rites.'

608. *saturata dolorem*, Gk. constr. of acc. after passive verb. See on iv. 509.

609, 610. *illa . . . virgo*, parallel to the Homeric use, e.g. Il. iii. 118 *αὐτῷ δὲ Ταλθύβιον προτεί κρέας Ἀγαμέμνων*, in which the pronoun first obscurely indicates the subject which is afterwards more directly introduced: cp. x. 198 *ille etiam patriis agmen erit Oenus ab oris*. *mille coloribus*, descriptive abl. = *multicolorem*.

610. *superesse*, use of infin. to express emotion; cp. i. 37 *mene incepto desistere victimā*.

610. *faciem*, 'shape.'

620. *Tmarii*, of Tmarus, a hill in Epirus: Beroe must then have left Troy with Helenus, married in Epirus, and (perhaps as a widow) left Epirus with Aeneas (iii. 472 sqq.). The MSS. vary between *TMARII*, *TMARI*, and *MARI*. The v. l. *Ismarii* (of Ismarus in Thrace) in one late MS. is internally plausible; Thrace and Troy being allied countries (iii. 15), so that a Trojan might well marry a Thracian. But the only trace of it in good MSS. is an attempt to correct *MARI* to *IMMARI*.

621. *fuissent*, subj. in virtual oratio obliqua—'who, she knew, had once

had rank and name and children.' The clause is thus referred to the mind of Iris, and suggests her reason for choosing the form of Beroe.

623, 624. *quas . . . traxerit* gives the reason of *miserae*.

626. Virgil's chronology here seems inconsistent with i. 755, where the time of Aeneas' arrival at Carthage is called the *septima aëtas* of wandering: for we are told (l. 46 above) that at the time of the games a year has passed since the funeral of Anchises. That year must have been spent at Carthage *after* Dido's speech at the end of Aen. i: so that the year of the games would be the *eighth*, not the seventh, *post Troiae excidium*. The details of the chronology, however, are indefinite (see Kenn. *Excursus to Aen. v. 626*): and we may suppose that a final revision, had Virgil lived to make it, would have removed such actual discrepancies as that under notice.

627, 628. *fretas, terras*, poetical acc. of extent with *ferimur*; cp. i. 524 *maria omnia vecti. saxa, sidera* with *exanimae*.

633, 634. 'Shall no town now bear the name of Troy?'

639. *prodigiis*, dat. ethicus, so far as they are concerned. 'Nor do such prodigies brook delay.' *quattuor*, Servius suggests that one was raised by each of the four captains in the ship race.

650. *adūnum*, 'but now.' The force of Pyrgo's appeal depends on a short interval being implied—'This cannot be Beroe, whom she has only just left unable to move.'

651. *tali quod, etc.*, 'to think that she alone was absent,' etc., the subj. of virtual orat. *obliqua*.

655, 656. 'Distracted between fatal love of the land they possess, and the realm which calls them with the voice of destiny.' *miseram*, because it leads them to such excesses.

657. *paribus alis*, 'even wings.'

658. 'Traced a huge bow in her flight:' the track of her flight was marked by the appearance of a rain-bow.

660. *foeds penetralibus*, 'the hearths within,' i. e. in the centre of each home, connected with the worship of Lares and Penates: cp. Catull. lxviii. 102 *penetralis focus*; Cic. N. D. ii. 27. 67 (explaining the name *Penates*) *ab eo quod penitus insident; ex quo etiam 'penetrales' a poetis vocantur*.

663. *abiete*, abl. of resp., 'stems of painted firwood.' The ordinary expression would have been *picta abiete puppes*.

664. *tumulum*, 'the tomb of Anchises.' *cuneos*, 'the wedge-shaped blocks of seats in the amphitheatre.'

666. *respicunt*, 'look back and see,' an exceptional usage.

667-669. *ut . . . sic*. Ascanius rode up just as he was; see note on l. 329 above. *soer equo*, 'riding hard.' *magistri*, his guardians; cp. l. 546. *exanimes*, 'breathless' (with pursuing him).

676, 677. *diversa*, virtually adverbial; *huc illuc per litora. sioubi, sc. sunt*—'some rocky cave.'

678, 679. *piget*, etc., 'hateful is their own deed and the light of day; with sobered hearts they know their friends again, and Juno is driven from their souls.'

682, 683. *stuppa*, 'tow,' used to close the interstices of the planks. *vapor*, 'heat,' as in *Lucr. i. 664* *Aestifer ignis uti lumen iacit atque vapor rem. toto corpore*, 'over all their frame;' abl. of place.

680. *auxilio vocare*, 'summons to his aid,' dnt. of purpose, like *habere quaestui, vito dare*, etc. *in auxilium* would be the usual expression.

687-689. *exosus*, sc. *es.* *si quid . . . humanos*, an appeal to what Jupiter has been to them in time past—'if thine old loving-kindness e'er looks down on human troubles.' *pietas*, which generally denotes the dutiful feeling of men to gods or those who have claims upon them, here denotes the reciprocal feeling of gods to men (Con.). Cp. ii. 536 *si qua est caelo pietas*, iv. 382 *pia numina*.

691, 692. *quod superest*, 'all that is left (for you to inflict and us to suffer)', cp. xii. 643 *Exscindare domos, id rebus defuit unum, Perpetiar?* and the common usage of the phrase in *Lucretius*. Another interpretation is 'what is left of us,' making *quod superest* acc. after *demitte*. But the insertion of *si mereor* certainly suggests that *me* should be supplied as the object of *demitte*.

693-697. 'Scarce had he spoken, when with bursts of rain a dark storm furiously raged, and thunder shook hill and plain; down poured from all the sky its murky stores of rain, black with misty southern blasts, and the ships are filled to overflowing.' *sine more*, of lawless violence, cp. vii. 377 *sine more furit lymphata per urbem*. *ardua terrarum*, neut. plur. with partitive gen., like *occulta saltuum, angusta viarum*, etc. *densis*, thick with clouds, cp. *Georg. iii. 196 aquilo densus*. *super* is taken by Con. and others as = *desuper*, a meaning which it could hardly bear.

702. *mutabat*, lit. 'shifted about:' 'was pondering great cares now one way, now another, in his changeful heart.'

704. *Nautæ*. According to the legend he was the priest of Pallas, and brought the Palladium from Troy to Rome, whence it passed to his descendants, the Roman *Nautii*.

706, 707. These two lines are parenthetical, explaining the nature of the power given by Pallas to *Nautæ*; 'twas she that interpreted for him what Heaven's great wrath foreboded, or the course of fate required.' *quæ* goes with *responsa*, the responses, in poetical language, being identified with the events themselves. Ribb. reads *hæc* (sc. *arte*): but MSS. agree in *haec*.

708. *solatus* = *παραμυθούμενος*. *isque* resumes the sentence interrupted at l. 706, the past part. being used, as occasionally in *Virgil*, with a present force: cp. *Aen. i. 481 tunsæc*, *Georg. i. 339 operatus*.

714. 'All who have begun to weary of their high emprise and of your fortunes.'

717. *habeant*, *petitio obliqua* with *sine*.

718 *permisso*, i. e. by Aeneas.

720. Another reading is *animum*, acc. of the part.: but *animo* is the best attested.

721, 722. *subvecta*, 'upwafted.' *facies*, 'image.' *caelo*, Anchises is said to come down from *heaven*, because in the present case it is a vision sent by Jupiter which appears (l. 726), and not the actual shade of Anchises in Elysium.

726. *classibus*, poetical dat. of recipient, instead of the usual preposition and case: cp. Ecl. vii. 47 *solstitium pecori descendit*.

730. 'A hardy race of savage life awaits your conquering hand in Latium.'

734. *tristes umbras*, 'those gloomy shades,' in apposition to *Tartara*: so the best MSS. The other reading *tristesve umbras* (for which however there is not much support) would be only a repetition of *impia Tartara*; though Con. thinks it might imply the intermediate region between Tartarus and Elysium.

735. *culo* | *huc*, the hiatus is justified by the caesura, and by the break in the sense.

738, 739. 'And now farewell; for dewy Night is in her mid career; I feel the breath of cruel morning's panting steeds.' So the Ghost in Hamlet, i. 5. 58—'But soft! methinks I scent the morning air;' ib. 88 sqq. 'Fare thee well at once! The glowworm shows the matin to be near . . . Adieu, adieu, adieu!'

741. *quo deinde*? 'Where next' (or 'now')?

744. The *Lar* was the household god. The 'shrine of aged (eanae) *Vesta*' was the hearth, the centre of the family worship, with its never-dying fire.

746. *arcosxit*, the parallel form *accersit* is given by some of the oldest MSS.

749. *consiliis*, dat., 'his plans are not delayed.'

750, 751. *transcribunt* (adapted from the more usual *ascribere*) implies enrolment in a fresh city. *deponunt*, etc., 'and put on shore all those that will, the souls that long no more for high renown.' For *egentes* of *feeling* a want (Greek *δέοπα*, English 'to want') cp. Plaut. Asin. iii. 3. 1 *tui amans abeuntis egeo*, Hor. A. P. 154 *Si plausoris eges aulaca manentis*.

753. A hypermetric line: see on iv. 558.

754. 'In number few, their courage keen for war.' For the apposition cp. xi. 338 *largus opum et lingua melior, sed frigida bello Dextera*.

755. *designat auctro*, according to the Roman custom in founding cities, as exemplified in the story of Romulus and Remus.

758. 'Proclaims a court, and gives laws to the elders he has summoned.' *indicit forum*, cp. the phrase *agere forum*, 'hold a court.'

759. There was a famous temple of Venus on Mount Eryx.

761. Anchises as a hero has a *τίμενος θωράκος τε θυήσις* (Od. viii. 363 etc.) assigned to him.

763. *placidi*, etc., 'calm winds allow the sea to rest.' The winds are said to do that which by absenting themselves they allow to be done: cp. Ecl. ii. 26 *et placidum ventis staret mare*; Soph. Aj. 674 *θεράνδρος δέημα πνευμάτων έκοψες Στύροντα νόρτον*.

766. *noctemque diemque*, acc. after *morantur*, 'prolong the night and the day.'

768. 'To whom the face of the deep once seemed so cruel, and its very name intolerable.' The MSS. vary between *nomen* and *numen* ('its power'); but the latter expression would be very unusual, as Virgil does not speak of the sea as a god.

774-776. *tonsa*, 'trim.' *caput evinctus*, for the constr. see on iv. 137. *procul*, 'apart' *proicit*, so the MSS.; *porrigit* Forb., Con. and other editors. See on l. 238 above.

785, 786. *media de gente Phrygum*, 'from the very heart of Phrygia.' *traxe* = *traxisse*; cp. iv. 682 *extinxisti*, xi. 118 *vixisti*.

788. *per seculis* with *actis*, 'goaded to crime,' cp. the Greek & 'οὐδεποτε μολεῖν.

795. *terrae*, dat., where in prose the ordinary constr. would have been *in* with the abl.

796, 797. 'For the rest, may it be lawful in thy sight that we should sail safely over the sea.' *quod superest* might also be taken to = 'the remnant'; cp. l. 691, where there is a similar doubt. *tibi*, dat. ethicus, *quod per te licet*: Con. however takes *dare vela tibi* (Neptuno) as analogous to such phrases as *dare vela ventis*, and = 'spread sails to thee.'

805-807. *exanimata*, sc. *metu*, as Clc. Cat. iv. 2. § 3 *neque meam mentem non domum saepe revocat exanimata uxor et abiecta metu filia repletii*; so Xanthus in Il. xxi. 219 *Οὐδέ τι τη δύναμι προχέειν φύον εἰς δλα διαν Στρυμόνος νεκύεσσι*.

809. The combat of Aeneas with Achilles is described in Il. xx. 158 sqq. *nece dis . . . aequis*; so Achilles in Il. xx. 334 "Ος σεῦ δύμα πρεσσων καὶ φλάτερος θάρατασσιν.

810, 811. *nube cava*, 'enfolding mist.' *periuriae Troiae*, in allusion to the story of Laomedon cheating Apollo and Neptune of their promised reward for building Troy.

817. *auro*, i. e. *aureo iugno*, instrumental abl. This seems better than to take it as dative = *currui auro*.

818. *manibusque*, etc., 'gives free play to the flowing reins.'

820, 821. 'Down sink the waves: the heaving surface of the deep lies smooth beneath his thundering wheels; the storm-clouds vanish from the expanse of heaven.' *aquis*, abl. of respect, lit. 'is smoothed in respect of its waters.'

822. *oete*, Greek plural, = *κήτη*; so *mele* Lucret. ii. 412, *pelage* ib. v. 36.

829. *intendi brachia velis* (lit. 'stretch the yardarms with sails') = 'stretch the sails on the yardarms,' a Virgilian inversion for *intendi vela brachii*. Cp. l. 403 *intendere brachia tergo*, iv. 506 *intenditque locum sertis*.

830-832. 'Each crew alike haul the sheet; now left, now right, with one accord they spread the sails; alike they turn and turn again the lofty yardarms' points; a favouring breeze bears on the fleet.' *una*, *pariter*, not of all the sailors in one ship, but of all the ships in the fleet, taking their cue from the leading vessel, and shifting their sails to one side and another to catch a varying breeze. *feeore pedem* (cp. *facere vela*, 'make sail') = 'to work the sheet' (Gk. *νόσ*), the sheet being a rope fastened to each of the lower corners of the sail, to keep it in position; and as the sail was shifted the sheet had of course to be tightened or relaxed. *cornua torquent*, as the sails were turned to one side or the other, the extremities of the yards would be turned at the same time. *sua fannina*, cp. Hor. Epop. ix. 30 *ventis iturus non suis*.

833. The *meta* marked the turning-point in the course, and so is called *media*, 'half way.'

844, 845. 'Fairly blow the breezes; 'tis the hour for rest. Lay down your head, and steal your weary eyes from toil.' *aequatae*, i. e. blowing evenly and steadily. *datur*, 'is appointed'; cp. l. 798 *si dant ea moenia Parcae*. *labori*, poetical use of dat. of indirect object instead of the more usual preposition and case: cp. Ecl. vii. 47 *solstitium pecori defendite*.

850, 851. 'For why should I entrust Aeneas to the deceitful breezes—myself too so often beguiled by the treachery of a calm sky.' *et* = 'and that too.' Some editors take *auris* as abl. with *deceptus*, supplying a dative after *oredam*, *et* being then a mere copula between *auris* and *fraude*. But the run of the lines seems to make it certain that *auris* should be taken with *oredam*.

853. *nusquam*, poetical for *nunquam*.

857. *primos*, adverbial, 'begin to relax.'

858. *et*, the ordinary way of expressing the relation between this clause and the preceding one would be by a temporal conjunction (*quum*): but *et* is here used for the sake of variety. Cp. Ecl. vii. 7 *ipse caper deerravera*, *atque ego Daphnis Aspicio*; and see below on vi. 162.

861. *ales* with *se sustulit*, 'rose upon his wings.'

864, 865. *adeo* is enclitic, emphasising *tam*, as l. 268 above. For the Sirens see Hom. Od. xii. 39 sqq. Virgil introduces the new idea of *scopulos*, as if the danger was that of shipwreck; and omits all mention of the characteristic feature in the Homeric story—the Sirens' song. The expression *dificiles quondam* seems to be an oversight, as Aeneas himself belonged to the heroic age.

NOTES TO BOOK VI.

AENEAS lands at Cumae in Italy, as directed by Helenus (iii. 441); and after hearing from the Sibyl the oracle of Apollo (ll. 43-97), receives her instructions for his promised descent into the lower world to visit Anchises (v. 732). He pays funeral rites to Misenus (ll. 156-235): and then in company with the Sibyl begins the descent (l. 262). They cross the Styx (ll. 385-425), and visit, first, the neutral region assigned to those whose life had been untimely cut short—infants, suicides, persons unjustly condemned, victims of unrequited love (as Dido), and warriors fallen in battle (ll. 426-547); secondly, Tartarus, the place of punishment (ll. 548-627); thirdly, Elysium, 'a heroic Valhalla for prowess, genius, and worth' (ll. 637 sqq.). Here they meet the shade of Anchises, who unfolds the doctrine of the *anima mundi* and transmigration of souls, and shows them the shades hereafter to return to earth as the great names in Roman history, among them the young Marcellus (ll. 724-893); finally dismissing Aeneas through the ivory gate.

This visit of Aeneas to the underworld is a reproduction of the *veruia* of Homer (Od. xi), enlarged and varied with much detail by the poetical art of Virgil. Homer describes a place of shadowy existence, where the *veruia dμερηδ κάρπα* live an objectless life: Virgil has a territory mapped out into regular divisions, with precise detail instead of shadowy outline. The last and most characteristic scene of the picture is entirely his own. The central object of the poem, the glory of Rome and of Augustus (see Introd. to Aen. i), suggests the prophetic anticipation by Anchises of the future history of Rome, as he points to the spirits of Romans yet to be. This involves the doctrine of transmigration of souls, which puts all spirits, after their deliverance from the body, through a definite period of purgation, and sends them up to earth to reanimate other frames. This philosophical speculation on the state after death is, strictly speaking, inconsistent with those simpler and more popular notions of future reward and punishment and a localised Elysium and Tartarus which meet us in the Platonic *μέντη*, and which Virgil reproduces in the earlier portions of this book. The two lines of thought, however, are mingled not only in the poetry of Pindar, but in the prose of Plato (e. g. in the 'Phaedo' and 'Republic' book x): and Virgil embodies them both as fit vehicles for poetic imagination. 'The ordinary popular mythology is put side by side with the doctrine of transmigration, and the reader is left to harmonise them as he can.'

The notion that Aeneas' descent into the shades is an allegorical description of initiation into the Orphic and Eleusinian mysteries rests, as Conington

shows (Introd. to Aen. vi), merely on a few resemblances of details, and on the unwarranted assumption that there was any recognised doctrine upon the lower world which the mysteries copied in detail. There may be some relation between Virgil's conceptions and the Orphic mysteries; and Prof. Nettleship points out that the two bards mentioned by name are Orpheus and Musaeus (Aen. vi. 645, 667): but the story of Orpheus had struck his imagination before he wrote the sixth Aeneid. All that we can say is that this book 'reflects in a poetry rare, exquisite, luminous, majestic, the tangled growth of ideas, mythical, mystical, and philosophical, which had sprung up between the times represented by the Odyssey and those of Virgil.'

2. *subiectis*; Cumae being a colony from Chalcis in Euboea, so *Chalcidica arce*, l. 17 below.

4. *fundabat*, the imperfect, as Con. suggests, perhaps expresses the length of time occupied in mooring the several ships.

6-8. *semina*, cp. *ignis semina* Lucr. vi. 163, *στίφης υπό* Od. v. 174. *tecta in apposition with silvas. rapidi*, 'plunder' (for fuel). The search for wood and water is being described (*lignatio, aquatio* in military language); and the rendering 'scours' (in pursuit of game) seems less appropriate. Cp. below ll. 179-182 *itur in antiquam silvam, stabula alta serarum, procumbunt piceae*, etc., where, as here, wild beasts are mentioned, though the purpose of entering the forest is not to hunt, but to get timber.

9-12. 'But good Aeneas hies him away (*procul*) to the hill, where Apollo reigns on high (*altus*), the Sibyl's dread retreat—the Sibyl, in whom the Delian seer inspires high thoughts, unfolding things to be.' *procul* belongs to the whole sentence, and refers to the distance of both cave and temple from the spot where Aeneas lands. *mentem antivizaque*, a poetical tautology, as Lucr. i. 74 *omne immensum peragravit mente animaque*; Cic. Legg. i. 22. 5 *animo ac mente conceperit*.

13. *Triviae luceo*, the grove of Diana, which lay in front of the temple of Apollo. The Sibyl was *Phoebi Triviaeque sacerdos*, l. 35 below.

16, 17. *enavit*, 'sailed forth;' cp. Lucr. iii. 590 (of the departing soul) *Quum prolapsa foras enaret in atri auras. galidas ad Areton*, 'to the cold north,' Cumae lying northwards from Crete. *Chalcidicon*, see on l. 2.

18, 19. *his*, virtually adverbial; 'here first brought safe to earth.' *remigium alarum*, 'the oarage of his wings:' cp. Lucr. vi. 743 *remigi oblitas pennarum*, Aesch. Agam. 52 *περπόνων ἐργασίσων ἐρεσόμανοι*.

20-30. The scenes wrought by Daedalus on the doors of his temple. *Androgeus*, son of Minos, for whose murder the Athenians (*Cecropidae*) had to pay a yearly tribute of seven youths (and seven maidens, not here mentioned by Virgil) to feed the Minotaur.

22, 23. *o corpora*, periphrastic, like the Gk. *δέμας*, cp. ii. 18 *delecta virum sortiti corpora furtim Includunt. stat*, etc. 'There stands the urn, the

lots drawn; on the other side corresponds the Gnosian land, rising from the sea.' The sculpture of Crete was a 'pendant' to that of Athens.

24. *hic*, i. e. on the Cretan side. *supposta furto*, 'stealthily mated,' *furto* being = *furtim*, as in iv. 337 *abscondere furto fugam*.

27. 'Here was that house at which he toiled, with the puzzle that none might unravel.' *labor domus, as operum laborem* G. ii. 155, Aen. i. 455.

28. *reginæ*, 'the princess,' i. e. Ariadne, daughter of Minos, who fell in love with Theseus, and for whose sake Daedalus presented him with the thread by which he was enabled to find his way through the labyrinth. *sed enim*, 'however,' like *Δλλα γάρ* in Greek: cp. i. 19 *progeniem sed enim . . . duci audierat*.

30. *vestigia*, i. e. of Theseus.

31. *sineret*, protasis with *si* omitted: cp. Cic. Ver. 3. 97 *negare hui estimatione se usum, vos id credidissetis*. The imperf. subj. here denotes what *might have been* the case, 'had grief permitted, thou wouldest have had,' etc.

38. *omnia*, dissyllable by synizesis; cp. vii. 237 *verba precantia*.

38. *intacto*, 'that has not felt the yoke.'

39. *praestiterit*, 'it were best,' the subj. being used to avoid the harshness of a direct statement.

40. *morantur*, 'delay (to execute) the rites enjoined;' cp. *iussos honores* iii. 547.

42-44. The *adytum*, whence comes the oracular response (l. 98), is a cavern in the rock like that at Delphi. *centum* is of course a poetical expression for a large number; and all that we need understand is that there are a number of perforations in the rock, converging in the *adytum*.

45. *limen, sc. antri*:

46-53. *qui talia*, etc., 'as thus she speaks before the door, her face, her colour change, her hair dishevelled flies; her bosom pants, her wild heart swells with frenzy; taller she seems, her voice no mortal voice, since the nearer presence of the god inspires her. "So slow," she cries, "at vows and prayers? Aeneas of Troy so slow? Naught else shall part asunder the mighty portals of the spell-bound shrine." *major videri*, like *niveus videri* Hor. Od. iv. 2. 59, an explanatory insin. in imitation of the Greek. *cessas in vota*, a Virgilian variation for the ordinary constr. *in votis* or *a votis*. *enim*, referring to the suppressed thought (*ser preces*). For *attonitae* cp. Lucan. ii. 21 *sic funere primo Attonitae tacuere domus*. By a striking personification the feelings of the worshippers are transferred to the shrine itself.

57-60. *direxti* = *direxisti*, cp. *accestis* i. 201, *traxe* v. 786. *penitus reportas*, 'lying far away.' *Massylum*, an example of the old gen. in -um, not uncommon in poetry in the case of names of peoples, cp. *Achivum, Italum, Rutulum*, etc. *Syrtibus*, dat. after *praetenta*.

62. 'Thus far alone may Trojan ill-hap have followed us.' *fuerit*, jussive use of subj.

64. *obsttitit*, 'offended'; so Sil. It. xvii. 551 *tantumne obstat mea gloria divis?*

67. *fatis*, probably dat., 'due to my destiny,' though it might be taken as abl.

68. *agitata*, 'storm-tossed.'

69 sqq. An anachronistic allusion to the Ludi Apollinares, established B.C. 212, and to the temple of Palatine Apollo founded by Augustus B.C. 28. To this temple the Sibylline books were moved from the Capitol, under charge of *quindecimviri* (Hor. Carm. Saec. 70); and it was the seat of the famous 'Palatine' Library. Propertius (iii. 23 ed. Paley) describes the temple, at whose consecration he was present, as built *claro marmore*, with a statue of Apollo between those of Latona and Diana ('Trivia').

72, 73. *sortes*, 'oracles,' i.e. the Sibylline books. *lectos viros*, the *quindecimviri* referred to in the previous note.

74. *foliis*, Aeneas makes this request following the advice of Helenus in iii. 440, who had warned him that the Sibyl wrote her prophecies on leaves, which were scattered by the wind when the cavern door opened.

76. *cauae*, *petitio obliqua*. *dedit*, 'made an end.' *Dare* in Lucret. and Virg. often = 'make,' 'cause,' etc. Cp. iii. 70 *placataque venti Dant maria*, Lucret. v. 348 *darent late cladem*.

77-80. 'But, still resisting Phoebus, the seer tosses wildly in awful guise within the cave, to shake from her breast the mighty god: so much the more he plies her raving lips, tames her wild heart, and moulds her by constraint to his will.' The metaphor is that of a wild horse trying to throw its rider; hence *patiens*, *excussisse*, *os fatigat*, *premando*. *immanis* with *baohatur*. *si possit*, 'to see if she can.' *excussisse*, perf. for present, a poetical licence especially common in elegiacs because of its metrical convenience.

81. *patuere*, notice the perf. to express instantaneous action.

84. *terrae*, possessive gen., *pericula* being understood. There is a variant *terra*, which is easier, but not so well supported.

86. 'But they shall not also wish that they had come'—i. e. they shall wish moreover that they had not—they shall sorely repent it.

88, 89. All the elements of disaster before Troy will be reproduced—the rivers to carry off dead corpses (cp. i. 100 *tot Simois correpta sub undis . . . fortia corpora vobis*), the hostile camp, the leader goddess-born, like Achilles. Probably the rivers Tiber and Numicus are intended to answer to the Simois and Xanthus. The Rutulian camp corresponds to that of the Greeks; Turnus, son of the nymph Venilia (x. 76), to Achilles. *Latio*, local abl.

90, 91. *addita* strengthens *neq; usquam abergit*—'Juno shall haunt the Trojans, and never leave their side.' So Hor. Od. iii. 4. 78 *sequitiae additus Custer. cum quo tempore*.

93. *ooniunx hospita*, 'an alien bride,' i. e. Lavinia.

96. *quam*, etc., 'go on more boldly than your fortune shall allow,' a rhetorical exaggeration, but an effective one. It would be possible to translate 'as far as fortune shall allow,' on the analogy of *quam potest*; cp. Cic. Phil. ii. 44. 114 *quam volent, illi cedant*. But this seems less likely. *Qua*, an easier reading, is given by some editors, but has hardly any MS. support.

97. *Graia urbe*, l'allanteum, the capital of Evander's kingdom.

98-101. 'In such strain does Cumæe's Sibyl utter her dread riddles from the shrine, wrapping truth in mystery, while her moaning fills the cave: so in her raving mouth Apollo shakes the reins, and plies the goad beneath her breast;' cp. ll. 77-80 above.

105. *praecepi*, 'I have forecast them all.'

107. *refuso*, 'poured out' or 'over,' it being the overflow of Acheron that caused the marsh: 'the dark pool from Acheron's flood.'

112. *maria omnia*, connected by a slight zeugma with *forebat*.

116. *dabat*, 'used to give,' referring apparently to directions given while Anchises was alive, and not to his appearance in v. 731, where he begs Aeneas to come and see him in Hades.

118. *Hecate*, i. e. Trivia, she being so called because she was worshipped in places where three ways met. See l. 35 above. Hecate and Diana were identified.

121-123. Castor was mortal, Pollux immortal; and Castor was allowed to share his brother's immortality, each dying at alternate periods. Theseus descended to Hades to help his friend Pirithous to carry off Proserpine. One of the labours of Hercules was to bring the dog Cerberus from Hades. *et mi . . .* 'I too (like them) am sprung from Jove on high'—and therefore can claim a like privilege.

126. *Averno*, dat. of recipient instead of prep. and case, like *it caelo* *clamor* xi. 192. The MSS. vary between *Averno* and *Averni*, but the former, as being more difficult, is more likely to have been the original reading.

129-131. *pauci*, etc., 'some few beloved of kindly Heaven, or raised by their shining worth to the skies—some few, Heaven-born, have won their way.' *aequus*, here 'gracious' rather than 'just.' *media*, 'between' (us and the underworld).

138, 139. Proserpine is *Iuno inferna*, as Pluto is *Jupiter Stygius* iv. 638; cp. Zēs χθόνιος. *dictus sacer*, 'held sacred,' *dictus* having almost the force of *dicatus*, *addictus*; cp. Hor. Sat. ii. 2. 133 *Nunc ager Umbreni sub nomine, nuper Oselli Dictus erat. convallibus*, abl. instr., 'darkness shuts it in with gloomy vales'—i. e. dark vales enclose it.

141. *quis*, indefinite pronoun, as l. 568 *quae quis apud superos . . . distulit*, Hor. Sat. i. 3. 63 *simplicior quis et est*, Tac. Hist. iii. 58 *quanto quis clarior*; usually only with *si* or *nisi*. *Non ante datur, quam quis non datur, nisi quis*—'tis not allowed to pass beneath the hidden realms of

earth, till one hath plucked from the tree its golden growth.' Most editors prefer the v. l. *qui*, the construction then being *non ante datur quam* (= *ei*) *qui decerpserit*: but this is rather more cumbersome, and *qui* is only given in one first-rate MS. (Med.)

142, 143. *suum munus*, 'as her own proper gift;' cp. v. 54 *struerem-que suis altaria donis.*

145-147. *alte*, 'deep' (in the wood), the branch being concealed in the thick foliage. *rite*, probably with *reperitum*, 'when duly found;' though it might be intended to qualify *carpe*.

150. *funere*, 'the presence of death,' as ii. 539 *patrios foedasti funere vultus.*

152. 'Restore him to his own place, and lay him in the tomb.' The last half of the line explains the first.

156. *maesto*, etc., 'with rooted eyes sad faced' (Kenn.). *lumina*, for the constr. see on iv. 137.

159. *paribus . . . figit*, 'walks full of equal care.' Forb. is very likely right in supposing that *figit* gives the idea of slow walking, the foot being pressed upon the ground each time. So Con. in his verse translation ('as thoughtful and as slow').

160. *multa . . . serabant*, lit. 'much talk they wove together,' the idea being that of *connected conversation*; so *sermonem serere* Plaut. Curc. i. 3. 37.

162. *atque* introduces a temporal relation; 'much talk were they exchanging, who the friend she told of dead, what corpse untombed, when lo! . . .' Cp. Ecl. vii. 7 *ipse caper deerraverat, atque ego Daphnis Aspicio*: and see above on v. 58. The usage points to an earlier stage of language, in which comparison and relation were expressed by simple juxtaposition of sentences, before the development of more elaborate grammatical structure and subordination of clauses.

165. *ciere*, infin. after *praestantior*, a Greek construction common in the Augustan poets: cp. Ecl. v. 1 *boni inflare*, x. 32 *cantare periti.*

166, 167. *circum*, 'in company with,' like Greek *δυῳ*, *νεῳ*. *obiret*, 'engaged in fight;' cp. Lucr. iv. 968 *pugnare et proelia obire*, Liv. iv. 7. 2 *obire tot simul bella.*

170. *non inferiora*, 'no meaner standard,' for *non inferiorem*, a Graecism, = *τὰ ἄνω* for *τὸν ἄνων*. He means that Aeneas was as great a hero as Hector.

173, 174. *exceptum immerserat*, 'seized and plunged him.'

177, 178. *aram sepulcri*, 'an altar-like funeral pile,' 'the altar of his pyre:' cp. the expressions *labor domus*, *decus aevi*, etc. *Sepulcro* (dat.) is given by some MSS.: but the testimony of Servius and the imitation of Silius Ital. (xv. 387 *alta sepulcri Protenus exstruitur caeloque educitur ara*) confirm the reading *sepulcri*. *caelo*, poetical dat. of recipient instead of prep. and case. See on l. 126 above.

179. *stabula alta*, 'the lofty home of wild beasts,' referring to the height of the trees. The phrase is used in ix. 388 of the stalls of Latinus, which shows that the sense here must be 'lofty,' and not 'deep' (hidden in the wood), as has also been suggested.

182. *montibus*, 'from the mountains.'

180. *forte* emphasizes the unexpected character of the result. Aeneas chances to utter his request at exactly the right moment. Con. and others read *voce*: but *forte* has the support of most of the MSS., and makes perfectly good sense.

187. *si*, 'O that.' *arbore*, local abl.

190. *forte* here denotes coincidence. 'Scarce had he spoke when, lo! before his very eyes there came two doves from heaven.'

183. *maternas*, doves being sacred to Venus.

196, 197. *rebus*, dative, 'fail not the crisis of my fortunes.' *pressit*, 'checked,' as *repressit* ii. 78.

199, 200. 'They moved on, feeding as they flew, and just within the range of their pursuers' eyes'—ll. 'only just so far as the eyes of their pursuers might keep them in view with their gaze.' For *acies* cp. Lucr. i. 325 *Nulla potest oculorum acies contenta tueri*, and l. 789 below. *possent* denotes the object of the doves, depending on virtual *oratio obliqua* in *prodire=prodire voluerunt*.

203. *gamina*, the reading of most MSS., must = 'of twofold growth,' like Greek *διφύς*: cp. Ov. Met. ii. 630 *geminique tulit Chironis in antrum*, Stat. iii. 2. 35 *geminaque huic corpore Triton Praenatal*. The description which follows (ll. 204-209) justifies the emphasis thus given to this idea by a somewhat peculiar word. The v. l. *geminæ* (adopted by Con.), i. e. 'the two doves,' has little force, and may easily have arisen from *geminæ* l. 190. MS. authority is here supported by the principle *potior lectio difficillima, optatia*, 'wished for (by Aeneas).'

204. 'Whence flashed in contrast through the boughs the sheen of gold.' *discolor*, of 'different colour' from the tree. *aura*, lit. 'a breeze,' is used metaphorically of anything which exhales or is given off from a substance. Here it denotes a gleam of light. In Prop. ii. 27. 15 (*si modo clamantis revocaverit aura pueræ*) it = a sound: in Georg. iv. 417 (*dulcis compositis spiravit crinibus aura*) it = an odour.

205-209. 'As in some wood the mistletoe, 'mid winter's cold, blooms with fresh foliage on an alien tree, and wreathes the smooth round trunks with its yellow growth; thus showed the leafy gold amid dark ilex boughs, while its thin foil tinkled in the gentle breeze.' *non sua*, i. e. the mistletoe grows on a tree which is not really its parent.

209. *bratteæ*, 'thin foil,' classed by Lucr. iv. 727 with cobweb for its fineness. Lachmann, *ad loc.*, urges, and Munro adopts, the spelling *bratteæ*; condemning *bractea* (like *arctus*, *multa*, *auctumnus*, etc.) as a *barbara constructio* of late growth. The MSS. here confirm this.

213. The rhythm expresses sorrow and heaviness. *ingrato*, 'thankless,' i. e. without feeling.

214. 'First they built a huge pyre of unctuous pine and oaken planks.' *pinguem*, because the *taedae* were splinters of pine wood full of pitch; cp. Lucr. v. 297 *pingues multa caligine taedae*. The pyre is not, strictly speaking, *pinguis robore secto*: but *taedis et robore secto* evidently go together, as the material to feed the flame: so Dido's pyre, iv. 505 *ingenti taedis atque ilice secta*. Con. follows Henry in taking *robore secto* with *ingentem*; but iv. 505 tells as much against as for this.

215-217. Virgil (describing no doubt the ceremonies of a Roman funeral) seems to imply that the sides of the pyre were covered with dark boughs (perhaps of cypress), and that cypress trees or boughs were also placed in front of it (*ante* in local sense); cp. Ov. Trist. iii. 13. 21 *Funeris ara mihi ferali cincta cupresso Convenit*. The cypress (like hearse-plumes, etc.) was a 'luxury of woe'; so Lucan. iii. 442 *Et non plebeios luctus testata cupressus*.

220, 221. *defeta*, 'wept over,' with the idea of weeping to the full. *velamina nota*, they had been his own in life.

223, 224. *ministerium*, cp. ix. 52 *iaculum attorquens emitit in auras*, *Principium pugnae*; x. 311 *turmas invasit agrestes Aeneas, omen pugnae*. The construction is more common in Greek than Latin.

225. Another custom at Roman funerals; things supposed to be agreeable to the deceased being thrown into the flames; Tac. Ann. iii. 2 *pro opibus loci vestem odores aliaque funerum sollemnia cremabant*, Stat. Theb. vi. 126 *Portant inferias arsuraque ferula* (dishes of food). *fuso olivo*, descriptive abl., 'cupa of oil outpoured.'

228. *cadū*, the funeral urn, of various materials. Those in the British Museum are mostly of marble, alabaster, or baked clay: but bronze urns are found in Etruscan tombs.

229-231. The final ceremony at a Roman funeral, *Gorynaeus* performing the part of priest, as just before that of nearest relation. *circumfluit*, from being employed in such phrases as *circumferre hostias populum*, *circumferre undam*, etc., acquired the meaning 'to purify,' and was used with accusative of that which is purified: cp. the construction of *circum dare* (*murum urbi* or *urbem muro*). *novissima verba*, the 'vale' with which they took leave of the dead; see iii. 68 *magna supremum voce cierunt*.

233. *suaque arma*, in apposition to *remumque tubamque*, 'the hero's gear, his oar and trumpet.' His 'armour' is already burnt (l. 217).

235. The mons *aerius* still bears the name *Punta di Miseno*.

237, 238. 'A cavern deep there was, with huge yawning mouth, rugged and sheltered by a black pool and darksome groves.'

242. Omitted by a majority of the best MSS.; unnoticed by Servius, or

by Nonius s. v. *Avernus*. Probably it is an interpolation. Dionysius (Periegesis 1151) has a line *τούνεα μν̄ καὶ φῶτες ἐπικλεούσιν Ἀορνί*, translated by Priscian, Perieg. 1056 *Unde locis Graii posuerunt nomen Aornin*; which increases the suspicion of a gloss here. There is a further question whether *Avernum* or *Aornon* ('*Aorrov*) should be read, the MSS. which give the line varying between the two. The latter seems more probable, as showing the etymology—though *Lucr. vi. 742* seems to derive *Averna* from *avis* on the '*lucus a non lucendo*' principle, *quia sunt avibus contraria cunctis*.

243. *terga*, acc. of the part, like *os humerosque deo similis* i. 589.

245. *summas saetas*, the topmost hairs were plucked off first, and thrown into the fire as a first-fruit (*dw̄ap̄χai, libamina prima*); and the process in Greek was called *dw̄ap̄χεσθαι* (Hom. Od. iii. 446).

247, 248. *caelo*, local ablative. *supponunt*, 'place the knife beneath' their throats.

250. *matri Eumenidum*, *Nox*; *ἡμεῖς γὰρ δομὴν Νυκτὸς αλαρῆς τίκνα* Aesch. Eum. 416. *sorori*, i. e. *Tellus*.

252. *inochat*, 'begins to rear.'

253. *solida viscera*, 'whole carcasses.' *viscera* according to Servius denotes the whole carcass under the skin. For *solidus*—'unbroken,' cp. Hor. Od. i. 20 *nec partem solidō demere de die*.

254. *sup̄r̄*, the short syllable is lengthened in *arsi*, a licence not uncommon in Virgil. See on iv. 64, and Introd. p. 17. The best MSS. read *superque*: but the *que* makes no sense, and has probably been inserted to correct the metre.

258. *des*, *Hecate*. *procul*, etc., 'avaunt, avaunt, ye unhallowed!' Cp. *ἴκε δέας, δοτρίς δλειρός* Callim. Hymn. Apoll. 2. The uninitiated was warned off at the commencement of the mysteries. Here the words are directed to Aeneas' companions, who were not going to make the journey to Hades.

262. 'This said, she plunged in frenzy into the cavern's mouth'—the presence of Hecate having brought back the 'afflatus.'

263. *aequat*, 'keeps pace with:' cp. iii. 671 *fluctus aequare sequendo*.

266. *sit numine vestro*, 'be it mine by your consent;' cp. i. 133 *meo sine numine*.

268-272. 'Darkling they went 'neath lonesome night throughout the gloom, through the void homes of Dis and bodiless realms, like travellers in a forest 'neath the fitful moonbeams' scanty light, when Jupiter has shrouded heaven in gloom, and Nature's every hue is quenched in the darkness of night.' *vaenam, inania*, as tenanted only by shades; so *domus exilis Plutonia* Ilor. Od. i. 4. 17. *incertam*, so *incertos soles* iii. 203. *maligna*, 'niggardly' as *Georg. ii. 179* (of hilly soil). The picture is that of 'the struggling moonbeams' misty light' ('Burial of Sir John Moore').

273 sqq. This fine personification of human ills, sitting like spectres at the gate of Orcus, may have been suggested by Lucr. ili. 65-67 *Turpis enim ferme contemptus et acris egestas Semota ab dulci vita stabilique videntur, Et quasi iam leti portas cunctarier ante.* It is imitated in the picture of 'forgotten Sion' at the opening of Heber's 'Palestine':

'But lawless Force and meagre Want is there,
And the quick-darting eye of restless Fear;
While cold Oblivion, 'mid thy ruins laid,
Folds his dank wing beneath the ivy shade.'

275-281. 'And pale Diseases dwell, and dull Old Age, and Fear and Hunger that prompts to wrong, and unsightly Want, shapes terrible to view—and Death and Suffering, and with them Death's twin brother, Sleep, and all evil joys: deadly War stands facing at the door; there too are the Furies' iron cells and raving Discord, her snaky locks entwined with blood-stained wreaths.' *consanguineus Leti*, from Hom. Il. xiv. 231 'Ἐσθ' Τέντες τύμβοι, καστρίτες θεάτροι. Sleep, from its resemblance to death, is regarded as something of an awful and mysterious character; hence its place among these various forms of human ill. *crinem*, for the constr., see on iv. 137.

282-284. *annosa*, 'many-wintered.' *vulgo=passim* (as ill. 643 *habitant ad litora vulgo*), and is explained by *foliis sub omnibus*. Note the change of construction in *haerent*, to which *somnia* is nominative.

286-289. *Scyllæ*, rhetorical plural, as Milton's 'Gorgons and Hydras and Chimaeras dire.' *centumgeminus*, 'with the hundred hands:' so l. 800 *septemgeminus*, 'with seven mouths' (of the Nile); iv. 510 *tergeminus*, 'with three bodies' (of Geryon). In these compounds *geminus* denotes repetition, so that their literal meaning is 'hundred-fold,' 'seven-fold,' 'three-fold.' *belua Lernæ*, the Hydra. *forma tricorporis umbræ*, i. e. Geryon.

290 ff. 'Alarmed, Aeneas grasps his brand
And points it at the advancing band;
And were no Sibyl there
To warn him that the goblin swarm
Are empty shades of hollow form,
He would be rushing on the foe
And cleaving with an idle blow
The unsubstantial air' (Coulngton).

293. *admonest*, notice the use of the present, instead of the ordinary imperf. subj., for greater vividness.

295. *hinc*, 'next'—i. e. 'after passing the gate of Orcus.' Homer (Od. x. 513) names four rivers (Acheron, Pyriphlegethon, Cocytus, and Styx), but says nothing about them when conducting Odysseus to Hades. Plato (Phaedo 112, 113) gives a fuller description of four rivers (Ocean, Acheron,

Pyriphlegethon, and Styx or Cocytus). Virgil seems here to conceive one river, to which he applies the names Acheron, Cocytus, and Styx: but in l. 550 we find a separate conception of Phlegethon surrounding Tartarus.

297. *Cocytus*, dative after verb implying motion; see on l. 116 above. Acheron seems to empty itself into Cocytus, which in l. 323 is identical with Styx.

298. *portitor*, a collector of *portoria* or 'harbour tolls;' then one who takes toll for carrying passengers, a 'ferryman.' *servat*, 'haunts.'

300. *stant*. 'His eyes one mass of flame;' cp. xii. 407 *iam pulvere caelum Stare vident*, Hor. Od. i. 9.1 *Vides ut alta stat nube candidum Soracte*. The idea in each passage is that of 'fixity' and 'mass.'

302-304. 'Unaided he pushes on his boat and tends the sails, and ferries all the dead in his dusky bark, old though he be—but a god has fresh and green old age.' *ministrat*, here and x. 218 (*clavumque regit velisque ministrat*) seems neuter, 'acts as "minister" to or for the *saila*' (dative).

306-308. These lines are repeated from G. iv. 476-477. *magnanimum*, an example of the old form *-num* in gen. plur. of adjective stems in *-o*. The form is common with substantives in Virgil, e.g. *deum*, *virum*, *diuum*.

313-316. 'There stood they each praying to launch first across, with hands outstretched in yearning for the farther shore: but the grim ferryman takes now this one and now that—others he keeps far off, and drives them from the river's brink.' *transmittero*, poetic use of *infin.* instead of *ut* and subj.

317. *enim* is probably used here as a strengthening participle; cp. x. 874 *Aeneas agnoscit enim lactuque precatur*. This seems better than to give *enim* its ordinary sense, and take *miratus* as a principal verb.

320. *livida*, 'the dull dark waters:' cp. vii. 687 *liventes plumbi*, Hor. Od. ii. 5. 10 *lividos racemos*.

322-324. 'O son of Anchises, proved offspring of heaven, 'tis *Cocytus'* deep pool you see and the Stygian mere—that stream by whose majesty no god will falsely swear!' Hom. Od. v. 185 *Kai τὸν κατύβαντον Στρυμόνα, τὸ τε πέριον Ὅρος διερίστε τοῖλαι πανάποιον θαλασσαν*, *τανασσαν* et fallere, hendiadys.

325. For the belief that the unburied were not received into the lower world cp. Iliad xxiii. 71 ('Patroclus' shade to Achilles, *Θάρσε πατέρι τάχυτα, τάχας Ἀλλος τρέψει ε.τ.λ.*

327. 328. *datux*, sc. *Charonti*, *transportans*, as Caca. B. G. iv. 16, *exerritum modo Φένεαν transportaret* ("threw his army across the Rhine").

331. *present*; see on l. 157 above.

332. *enim*. 'One of the best Mhd. *rechtsenfari* "is mind," probably so at *jurare*. *viuhi* *Con. viuhi*, on the ground that the *jurare* *enim*

miserata occurs in x. 686. But this seems hardly sufficient ground for going against the authority of the MSS. in the present passage.

335. *vectos*, past participle, 'after all their voyage with him (Aen.) over the wind-swept seas.'

337. *sese agebat*, a poetical equivalent for *ibat*: cp. viii. 465 *Aeneas se matutinus agebat*.

338. *Libyoo*. Palinurus was drowned on the way from Sicily to Italy; but they had originally started from Africa: see however Introd. to Book V. *dum servat*, 'while watching.'

344. *deluxit Apollo*. This is hardly consistent with the narrative in Book V. The only prediction which refers to the subject is that made by Neptune to Venus, and there the loss of one of the crew is expressly mentioned (v. 812 ff.). See Introd. to Book V.

345. *ponto*, local abl. 'on the sea.'

351. *praecipitans*, intr. as li. 9—'in headlong fall.'

353. *armis*, any part of a ship's equipment; here of the rudder or large oar used for steering—'Her steerage gone, her helmsman overboard.' *excusso magistro*, a variation for the ordinary *excusso magistro*. The ship is regarded as having been separated from its pilot instead of vice versa.

354. *tantis undis*. There is no mention of a storm at the end of Book V: see Introd. to that Book.

356. *violentus aqua*, to be taken together, 'raging over the sea,' lit. 'stormy with waters.'

358-361. *tenebam . . . ni invasisset*, instead of the proper apodosis, stating what *would have happened*, the imperf. ind. is employed, implying that the event *had actually begun to happen*. Cp. Cic. Leg. i. 19 *labebar longius, nisi me retinuisse*; Liv. ii. 50 *vincebat auxilio loci, ni Veiens in verticem collis evassisset*. *cum veste*, of attendant circumstance—'weighed down as I was in my wet garments.' *capita montis*, the *top* of the *cliff*, up which he had climbed, and thus *iam tuta tenebam*, was clinging to the top, but not yet safe over it.

363, 364. 'O by the genial light and air of heaven, by your father, by your hopes in young Iulus!' *quod*, here a particle of transition; originally accusative of reference = 'as to which:' cp. ii. 141 *quod te per superos, etc.*

366. *iniios*; compare the petition of the unburied corpse in Ilior. Od. i. 28, 35 *licebit Inicito ter pulvere curras*. *Velinos*, an anachronism: *Velia* (or Elea, Greek 'Τέλη') was founded about 540 B.C. by the exiles from Phocaea in Ionia, Hdt. i. 167.

371. 'That at least I may find in death some quiet resting-place;' i. e. if I cannot have a tomb, at any rate I may obtain repose.

373. *dira*, 'wild desire.'

379. *prodigiis*, i. e. probably by some pestilence.

380. *mittent*, 'render' solemn offerings, as iv. 624 *cinerique haec mittite nostro Munera.*

381. The promontory is still called *Punta di Palinuro*.

383. *terrae*, so all MSS. Most editors read *terra*, 'the land that bears his name,' on account of a note in Servius explaining *cognominae* as adjective (from *cognominis*, a rare word, found in Plautus and late prose writers). Servius therefore evidently read *terra*. No doubt it is more likely that a copyist would take *cognominae* as subst. and alter to *terrae*, than that he should alter *terrae* to *terra* in order to make *cognominae* adj.: but can such considerations outweigh the unanimous testimony of MSS.?

384. *peragunt*, lit. 'go through with,' here = 'continue.'

385-387. *iam inde*, explained by *Stygia ab unda*, 'from his post by the Stygian wave:' so *iam istino* (l. 389), 'from where you stand.' *ultra*, of anything beyond what is necessary or expected: so ii. 279 *ultra compellare*, 'to address first.' here *increpat ultra* = 'unaccosted upbraids them.'

394. *essent* refers to Charon's thought—'though I knew them to be of heavenly race.'

395. *custodem*, i. e. Cerberus.

397. *dominam*, 'the queen.' *Ditis* goes with *thalamo*.

398. *Amphrysia* = *Apollinea*, because Apollo once fed the flocks of Admetus by the Thessalian river Amphrysus.

402. *casta*, predicate. 'Let Proserpine stay chaste within her uncle's home.' *limen servare*, as Con. remarks, expresses the ancient ideal of a good wife—*domi mansit, lanam fecit*. Cp. Prop. ii. 6. 23, 24 *Felix Admeti coniunx et lectus Ulixis, Et quaecunque viri semina limen amat.*

405. *nulla movet*, 'in no way moves:' so iv. 272 *nulla movet tantarum gloria rerum.*

407. *ex ira*, i. e. from storm to calm.

408. *neq; plura his*, lit. 'no more is said than this.' Con. takes *his* as dat., and supplies *regerit Charon*, 'Charon makes no further reply to them.' But in that case the *ille* which follows would have no force.

411, 412. *alias*, i. e. other than Aeneas. This idiom in Greek and Latin, including among a number of persons or things the one who is distinguished from them, is often untranslatable except by an adverb ('besides' etc.): e. g. Od. vi. 84 *ἄπα τὴν γη* (Nausicaa) *καὶ δημήτολοι κιον δέλλαι* ('with her came attendants also'); Lucr. i. 116 *pecudes alias* ('brutes in our stead'). Munro cites from Empedocles *δύθρων τε καὶ δέλλων θύνε θηρῶν*, Liv. v. 39. *4 circa moenia aliasque portas. iuga*, Greek *ἶνα*, the rowers' benches—*ἀναγ λεγμένον* in Latin. *laxat foros*, 'clears the gangways.'

414. *sutilis*, 'patched' or 'scamy:' the boat appears to have been a light one made of skins sown together.

415. *incolumes* is better supported by the MSS. than *incolumis*.

As nom. sing. agreeing with *cymbe* the word would have little point, and the orthography which makes its construction clear is preferable.

419, 420. *columbris*. Cerberus, like the Furies, has snakes for hair, *offam*, etc., 'a morsel made stupefying with honey and drugged meal.'

424, 425. *sepulto*, i. e. in sleep, cp. ii. 265 *urbem somno vinoque sepultam*. For *evadit ripam* see on v. 438.

426-427. They first enter the neutral region, occupied by those who have met an untimely death, viz. infants, suicides (self-destruction involving no condemnation to a Roman), persons condemned unjustly, victims of unrequited love, and warriors who fell in battle. 'There are traces of a notion that a full term of life ended by a natural, honourable, or happy death was a necessary condition of a complete admission to the underworld' (Nettleship, 'Suggestions,' p. 44): see iv. 696-699 *nam quia nec falo, merita nec morte peribat . . . Nondum illi flavum Proserpina vertice crinem Abstulerat*, etc.; and Plaut. *Moſt.* ii. 2. 67, where a ghost says, *Nam me Acheruntem recipere Orcus noluit Quia præmature vita careo.*

428-429. Virgil makes the souls of infants wail for the life they have never enjoyed: Lucretius (v. 228) thinks it natural for a child to cry *cui tantum in vita restet transire malorum* (see Munro, *ad loc.*)—a view more in harmony with the feeling 'whom the gods love die young,' as expressed in the story of Cleobis and Biton (Hdt. i. 31), or the Christian spirit of thankfulness for deliverance 'out of the miseries of this sinful world.' *in limine primo*, sc. *Orçi*. *acerbo*, 'untimely,' lit. 'bitter,' 'unripe'; *θάρασ* *δαρπ* Eur. Or. 1030: so *acerbae res et impolitae* ('immature') Cic. Pro. Coss. 14; *virgo acerba*, 'unmarriageable.'

430. 'Near them the souls condemned to death upon a false charge.' *mortis* being the ordinary gen. of the penalty. This seems better than to take *crimine mortis* together as = 'a capital charge.'

431-433. These lines are parenthetical, with reference not merely to the neutral region, but to the lower world in general. Virgil—thinking, perhaps, that the juxtaposition of infants and of the unjustly condemned may seem strange—breaks off his description to assert emphatically that the various regions below (*hae sedes*) are assigned after proper inquiry by Minos, one of the three traditional judges of the underworld. Of the others, Rhadamanthus is found presiding over Tartarus (l. 566); Aeacus is not mentioned. The phraseology is that of Roman law; *sorte* recalling the *sortitio iudicum*, or selection of jurymen by lot, while *quaesitor* was the presiding magistrate at a Roman trial. Whether *conclitum silentum* denotes a body of *iudices* selected from the shades themselves, or an assemblage of those who are to be tried, is not clear. The details of the description are purposely vague, and do not admit of exact definition. 'Minos presides, and shakes the urn; 'tis he that calls a court of the silent shades and learns the life and sins of each.'

435. *insontes*, they had done nothing worthy of death.

436. *aethere in alto*, 'the upper air'—i. e. earth, as opposed to the underworld. For the thought compare the speech of Achilles' shade, Ilom. Od. xi. 489-491 *βουλόμεν κ' ἐπάρουσα δὲν θητεύμεν δλλεψ | δρόψ ραψ'* δαλήρωψ, φ' μη βλοτος πολὺς εἰη, | ή πᾶσιν νεκύσσι *καταφθιμόνεσιν* δρόσσουν.

438. Cp. Georg. iv. 479 *tardaque palus inanabillis unda*. There is another reading, *tristisque . . . undae*: but the parallel passage in the Georgics, and the authority of Servius, are in favour of *tristi . . . undae*.

445-449. Homer describes the heroines in the lower world at some length (Od. xi. 225-329). Virgil introduces them very briefly for the sake of confronting Aeneas with the shade of Dido; and places them all in the *lugentes campi*, though only some can be said to have died for love. *Phaedra* perished through her guilty passion for *Hippolytus* her step-son; *Procris* was accidentally shot by her husband while jealously watching him; *Eriphyle* betrayed her husband *Amphiaraus* for a golden necklace, and was slain by her son *Alcmaeon*; *Eudamia* perished for *love*—on her husband's funeral pile; *Pasiphaea* was an example of unnatural passion; *Laodamia* killed herself for love of her dead husband; *Gaonis*, at her own request, was changed by Neptune to a youth and known as *Gaonous*.

450. *recens*, 'fresh from her wound'; cp. Cic. *Verr.* ii. 2 *cum e provincia recens esset*.

453, 454. 'As one that sees, or thinks he sees, the young moon rising through the clouds.' *prime membra*, like Gk. *ἀρχοντες μέρη*, the early period of the natural month. Virgil imitates Apoll. Kh. iv. 1479 *το το νέρην τοι φαντα πάρης* 'H. Her. 4. 1389 *ταξιδιώτερος θεότητας*.

456, 457. *mutuisse*, i. e. the blaze of Dido's pyre, from which he had guessed her fate (v. 3 107). *extrema sententia*, 'had sought your end'; cp. i. 119 *sive extrema pati*.

458. *famoris*, emphatic, 'was it death that I brought you?'

459. *per si quis fidem, etc.*, 'by all that is most sacred here underground' (Com.). *fidem* = Homer's *Span*, a thing to swear by, and such as will cause belief.

462. *castra sita*, i. e. 'rough with angles'—'Cheat waste and marshy bordering realms,' Homer's *Ἄλλα λίπεις αἴφνεια* (Il. x. 512). The only place where *castra* occurs before Virgil is Ter. *Phas.* ii. 2 5 'of a ragged, scaly nest *Fides sententia, spoliolum, aegrum, paucis exequique statuens*'.

468. 'Whom would you then? Face hidden in the mist in vain' because his place after death will not be the same as *castra*. *fidem, mutuisse*.

487, 495. *terrea tristitia undam*, a *tristis* expression, justified by the fact that 'the inward feeling is reflected by the expression of the eyes' 'the inward grief can often frown.' *terrea tristitia* var. of *terras arti*, like *terreus tactus* II. 7. *terrea* renders *tristes* I. 2. *lata* is *lata*.

470. *vultum*, acc. of the part.

471. *stet*, stronger than *sit*, 'than if she were a mass of rugged flint, etc.,' see on l. 300. *Marpesia*, 'marble:' Marpessa being a mountain in Paros.

474. 'Answers to her cares and gives her love for love.' For the double dat. (illī, curis) cp. xi. 179 *meritis vacat hic tibi solus Fortunaque locus*.

477, 478. *datum, sc. fato*, 'appointed.' *molitur* expresses *effort* and *difficulty*: so *fulmina molitur* Georg. i. 329, *in vites molire bipennem* ibid. iv. 331. *ultima*, i. e. the last part of the neutral region; see on l. 446 above.

479, 480. *Tydeus* and *Parthenopaeus* were two of the seven chiefs who fought and fell at Thebes. *Adrastus*, father-in-law of Tydeus and Polynices, saw them die, and turned so pale that he never recovered his complexion.

481. *ad superos = apud superos* l. 568, 'among men on earth,' who are *superi* in regard to the shades below: so *superas auras* l. 128, *superum ad lumen* l. 680. Cp. also Vell. Pat. ii. 48 (of Pompey) *Quam apud superos habuit magnitudinem, illibatam detulisset ad inferos*; and the phrase found on inscriptions *ad superos esse = vivere. condit*, 'fallen,' lit. 'liable to fall.'

483, 484. From Hom. Il. xvii. 216, and xi. 59, where Antenor's sons are named. *Polyphoeten* agrees with Πολυφότην Il. xiii. 791 (where a v. l. Πολυφήτην might justify *Polypheten* in some late codices). Many MSS. give *Polyboeten*.

485. *etiam*, 'still,' 'even now,' its original sense; cp. Georg. iii. 189 *invalidus etiamque tremens, etiam inscius aevi*.

491-493. Some of the shades of Greeks fly at the sight of Aeneas: others threaten, and try to raise the war cry (*βοή*), but produce no more sound than the shrill squeak (*τρίχειν*) of ghosts. With the whole passage cp. Homer's description of the dead *ναρρός ἀνυγμένων* (Od. xi. 606) before the shade of Heracles. *inceptus*, etc. 'the shout they try to raise mocks their straining throats,' i. e. will not be uttered.

495. The MSS. mostly read *videt lacerum*, other readings being *vidit et* and *vidit*. Probably *videt et* is right: and the history of the corruption is that in copying VIDETET the letters *ET* were only written once, and then (to correct the scansion) *videt* became *vidit*.

495-497. Similar mutilations are described Od. xviii. 86, xxii. 475, as mere acts of barbarous vengeance; but there seems also to have been a superstition that, by cutting off the hands of his victim, a murderer could escape vengeance—see Lid. and Scott, s. vv. *ἀκραγηράζω, μασχαλίζω*. The shade wears the bodily appearance of the person in life or at the time of his death; cp. Plato, Gorgias 524 C *οἷον εἴ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφότερα ζῶντος, τούτον καὶ ἐπειδὴν ἀνθανῆ ὁ νεκρὸς μέγας, κ.τ.λ. οὐα, manus, tempora, nares*, accusatives of the part., or of reference: cp. l. 243 above.

498. *vix adeo*, 'scarce, yea, scarce;' *adeo* here, as elsewhere, gives emphasis to the word which it follows: cp. Ecl. iv. 11 *teque adeo . . . consule*, Aen. iii. 203 *tres adeo incertos . . . soles*.

499. *ultrō*, 'unaccosted,' see on l. 387 above.

500. *genus*, in apposition to the vocative, as in v. 45.

503. *Pelasgum*, see on v. 174.

505. *tumulum inanem*, 'a cenotaph.'

507, 508. *servant*, 'preserve the memory of the place.' *τό, amīos*, this kind of hiatus, in which a long monosyllable is shortened in thesis, occurs occasionally in Virgil; e.g. Ecl. ii. 85 *Corydon δ Alexi*, viii. 108 *an quī amant*. See Introd. p. 18. *patria terra* with *ponere*, 'lay you in Trojan soil.'

509. *tibi*, dat. of agent.

510. *funeris umbris*, my body's shade, cp. ix. 491 *funus lacerum*.

511. *Lacænae*, Helen.

515 sqq. In ii. 567 sqq. Helen is represented as crouching in terror and hiding alike from Greeks and Trojans: Deiphobus here describes her as triumphantly welcoming the Greeks, and treacherously betraying him to Menelaus. Each description suits the poetical purpose of its context: and the poet, we must suppose, was not careful to harmonise them. *evantes orgia* (cogn. accus.), 'shouting their wild Bacchic cry.' *circum with duobat*.

520-522. 'At that hour, worn with care and heavy with sleep, I lay in our ill-fated chamber, all sunk in a sweet deep rest, like the stillness of death.' Ribbeck accepts Schrader's conjecture *choreis*, objecting to *curis* as inconsistent (1) with *gaudia* l. 513, (2) with the description of untroubled sleep in l. 522. But any Trojan chief might well be *confectus curis* at that time; and l. 522 is but a poetical expression for the deep, heavy sleep of a tired man.

523. *egregia*, ironical.

529. *Aeclides*, according to the post-Homeric slander the real father of Ulysses was Sisyphus the son of Aeolus, and not Laertes.

530. *institutio*, 'repay,' lit. 'renew,' an easy extension of meaning.

532. *pelagine*, etc., i. e. 'has the course of your travels brought you here, or were you sent specially by the gods?'

533, 534. 'By what stress of fortune driven to approach our dreary sunless home, this realm of gloom?' *fatigat*, historic present, followed, as often, by a secondary tense, *adirebatur*.

535. *hao vice sermonum*, abl. of circumstance, 'amid such interchange of talk.'

539. *ruit*, 'is coming on.' They had started *primi sub lumina solis* l. 255, having spent the previous night in the preliminary sacrifices: they have now been exploring till past noon, and the Sibyl warns Aeneas that time is getting on. The journey to and through Orcus is supposed to occupy about twenty-four hours—a day and a night.

541. *dextera*, etc., the construction is an anacoluthon, *hac iter* being substituted for some such word as *ducit*. This seems on the whole better than to take *dextera* as belonging to the relative clause.

542. *Elysium*, accus. of motion towards: cp. l. 696 *haec limina tendere alegit*.

543. *exeroet*, the road, by a boldness of expression, is said to 'ply the punishment of the wicked,' as it sends them to their punishment. *impia*, as being the abode of the wicked: cp. *lugentes campi*, l. 441 above.

545. *explebo numerum*, 'I will fill up the number of the shades'—i. e. rejoin them. The expression is obscure, and this is perhaps the best interpretation. Other explanations are (1) 'I will fill up my allotted time (*numerum annorum*) in the world below'—adopted, though hesitatingly, by Con.; (2) 'I will fill up my place' (or function).

547. *in verbo*, 'while speaking,' like iv. 76 *mediaque in voce resistit*.

549. 'A wide stronghold girt by a triple wall;' for the distinction between *murus* (the wall) and *moenia* (the buildings inside) cp. ii. 234 *dividimus muros et moenia pandimus urbis*.

552. 'In front is a vast gate, with columns of solid adamant.'

554. *stat turris ad auras*, a pregnant construction, 'stands and reaches to the sky.'

559. *strepitum . . . hanxit*, 'drank in the din.' The MSS. are slightly in favour of this reading; though some give *strepitu . . . haesit*, 'stood fixed, scared by the din,' and others confuse the two readings together.

561. *ad auras*, so most MSS. But the v. l. *ad aures* is very plausible, and *ad auras* might easily have come from l. 554.

565. *deum poenas*, 'sanctioned by the gods.'

566, 567. *Rhadamanthus*, brother of Minos (whence *Gnosius*—Cretan), in Homer (Od. iv. 564) presides over the Elysian fields; in Plato (Gorg. 524 A) he judges the Asiatic dead (Aeacus judging Europeans, and Minos being a judge of final appeal). Here he is not so much a judge as a chief gaoler or *Triumvir Capitalis*. *castigatque auditque*, a *τοτεπον* *τόπον*, perhaps implying the summary nature of his jurisdiction (Con.)—punishment being almost coincident with the recital of crime.

568, 569. 'The crimes that each guilty soul among men, rejoicing in the idle fraud, has veiled until the last hour of death.' *distulit*, lit. 'has put off'—i. e. the confession of and satisfaction for crime, understood though not expressed in *piacula*, which—simply 'crimes,' as Liv. v. 52. 6 *quantum piacula committatur*, Plaut. Trin. ii. 1. 13 *piaculum est misereri hominum male rem gerentium*.

570. *accineta*, 'armed,' as ix. 74 *facibus pubes accingitur atris*.

571. *quatit*, 'drives' with blows. *insultans*, 'taunting,' 'upbraiding.'

573. 'Then, not till then, with hideous sound on grating hinge roll back the gates of doom.' The words, as Con. shows, are still the Sibyl's: she

shows Aeneas the sentry at the gate, but describes for him (ll. 576-627) the horrors within.

577-579. *saevior*, 'more savage still' (than Tisiphone). In *bis tantum* Virgil doubles Homer's measure (*Τροσσον ἔρεθ' Αἰδεω δονον οὐρανόν τον* *αὐτὸν γαῖην* Il. viii. 16); Milton ('Par. Lost,' i. 73) makes the rebel angels

'As far removed from God and light of heaven,
As from the centre thrice to the utmost pole.'

in *praeceps*, 'downwards.' *caeli suspectus* = 'the view upward to heaven,' *ad aetherium Olympum* being added to emphasise the idea still further.

586. *dum imitatur* expresses the *time*, and so indirectly the *cause*, of the punishment, which began while he was imitating the thunder: cp. Juv. i. 59 *Qui bona donavit praecepibus et caret omni Maiorum censu, dum percolat axe citato Flaminiam*; Hor. Od. iii. 7. 17 *Narrat paene datum Pelea Tartaro, Magnessam Hippolyten dum fugit abstiens*. The double use of our word 'occasion,' or of *quando*, *et cetera*, etc., is an example of a similar blending of the ideas of cause and simultaneity.

588. *Elidis urbem*, an anachronism, Elis not having been built till long afterwards.

591. *aere*, according to one account he imitated thunder by driving his chariot over a brazen bridge. *simularet*, causal subj. The imperfects throughout the sentence indicate Salmoneus' habit, not a single act.

593, 594. *ille* here points the contrast between Jove and Salmoneus, 'no firebrand his.' *fumea taedis lumina*, 'lights smoky with torches,' a poetical variation for 'the lights of smoky torches.' *turbine*, the 'wind' or 'rush' of the thunderbolt.

595. *omniparentis* occurs twice in Lucret. as an epithet of earth (ii. 706, v. 259), and is a translation of *παμφήτων* (Aesch. P. V. 90). The MSS. are in favour of the v. 1. *omnipotentis*, which is also given by Nonius and Arusianus in quotations of the line. But *omnipotentis* would not be a suitable epithet, and might have been easily introduced from a recollection of l. 592 above.

598, 599. *poenis*, dative, 'that grow afresh for punishment.' Others take *poenis* as abl., 'fruitful of torture.' *epulis*, ablat. of circumst. = 'at its food'—'digs and eats, dwelling the while deep in his breast.' Con. however takes *epulis* as dat., = *ad epulas*, 'digs deep for its meal': cp. Tac. Ann. ii. 7 *honorí patris decucurrit*.

602-607. The punishments here described, the overhanging cliff and the forbidden banquet, are usually assigned to Tantalus. Madvig gets over the difficulty by reading *Pirithoumque et Quo super* (*quo* being found in one MS.). But the conjecture, though ingenious, is hardly probable. Most likely, as Con. suggests, the *Xapithae*, *Ixion*, and *Pirithous* are mentioned merely as specimens of the large class of hitherto unnamed

criminals; and 'the tortures which follow are chosen, not as those which the persons specified individually suffered, but as belonging to some of the number.' *cadentique*, see on iv. 558. The hypermeter is here most expressive, the extra syllable suggesting the falling stone. *genialibus*, 'festal' (the *Genius* being the impersonation of man's happier self). *toris*, probably local abl., though it might be taken as dat.

610. *incubuere*, 'have brooded over.' *soli*, 'in selfish solitude.'

612, 613. By those 'who have followed a wicked cause,' and 'have not shrunk from breaking faith with their masters,' Virgil seems to imply all violators of duty to country or to masters; with probably a thought of the civil wars of Rome (cp. G. i. 511 *Mars impius*), and particularly the 'Servile War' of B.C. 73-71, or Augustus' war B.C. 36 with Sext. Pompeius, of whom Horace says (Epod. ix. 9) *Minatus Urbi vincla, quae detraxerat Servis amicus perfidus. dexteras=fidem*, the clasping of the right hand being the pledge of fidelity.

615. 'Seek not to learn what penalty (they wait)—what kind of torture or what doom hath whelmed them.' *forma*, sc. *poenae*. *mersit*, the indicative in an indirect question is a difficulty. It has been suggested (1) to take *quae* as a relative, 'the kind which:' but this construction, coming after *quam poenam* (an undoubtedly interrogative) would be intolerably harsh; (2) to read *merset*, from *mersare*, with two of the MSS. But probably the ordinary text is correct, and the sentence is an indirect question. Examples of the indic. in such cases are not infrequent in Plautus and Terence, e. g. *si nunc memorare velim quam fideli animo et benigno in illam fui, vere possum* Ter. Hec. iii. 5. 21.

616-619. *saxum*, the traditional punishment of Sisyphus, as the wheel was that of Ixion. *districti*, i. e. their legs and arms are stretched out in different directions upon a wheel, which is then rolled round. *Theseus* was fixed in a chair in the lower world for his attempt to carry off Proserpine: *Phlegyas*, king of the Lapithae and father of Ixion, burnt the temple of Apollo at Delphi.

620. Cp. Pind. Pyth. ii. 39, where Ixion from his wheel gives the warning *τὸν εὐεργέταν δημάσι δυοῖς διοχετέοντος τίνεσθαι.*

621, 622. Servius thinks that *vendidit*... *imposuit* points to Curio, tribune B.C. 50, whom Caesar bribed away from the side of Pompey by paying his debts (cp. Lucan. iv. 819 *Momentumque fuit mutatus Curio rerum, Gallorum captus spoliis et Caesaris auro*); and *fixit*, etc. to Antony, cp. Cic. Att. xiv. 12. *Ecce autem Antonius accepta granuli pecunia fixit legem.* Varius, in a passage from which Macrobius (Sat. iv. 1) says Virgil borrowed (*Vendidit hic Latium populis, agrosque Quiritum Eripuit, fixit leges pretio atque refixit*), probably did mean Antony: but all we can say of Virgil is that while his language is general, Curio or Antony, or both, may have been in his mind. *fixit*, because laws were carved on brass tablets and fastened up in some public place.

624. *atuso potiti*, 'gained their venture,' a striking phrase.

629. *manus*, 'the duty undertaken' (of depositing the golden bough).

630, 631. *educta*, 'reared by the forges of Cyclops,' i. e. built of iron. *adverso fornici portas*, 'the arched gate facing us.'

633, 634. *opaca viarum*, 'the dusky roads,' = *opacae viae*, the partitive notion disappearing, as often, cp. l. 422 *strata viarum* = *stratae viae*, Lucret. vi. 1283 *exstructa rogorum* = *exstructi rogi*. *corripiant*, 'hurry over,' lit. 'seize.'

637, 638. *munere*, as in l. 629; 'having made their offering to the goddess.' *virecta*, so the MSS.

640, 641. 'Here ether invests the plains with ampler folds and with dazzling light; they know another sun, and other stars than ours.' *et* couples *largior* and *lumine purpureo*, and both expressions qualify *vestit*; the passage being modelled on Homer, Od. vi. 44 δλλδ μάλ' αιθρη Πέπλατα δνέφελος, λευκη δ' έπιδέρμονει αιγλη; cp. Lucr. iii. 18 sqq. For *purpureo* = 'bright,' cp. i. 590 *purpureum lumen*.

644. *plaudunt choreas*, 'beat the dance' (*cum pedum plausu ducunt*); apparently a mistaken imitation of Od. viii. 264 Πέπληγον δὲ χορὸν ποσίν, where *χορός* = 'the place of dancing.'

646, 647. 'Accompanies their strains with the seven notes of his lyre, striking them now with his fingers, and now with ivory quill.' *numeris* (dative) refers to the songs of the dancers (l. 644). *obloqui*, which (with dative of person) usually = 'to speak against,' 'contradict,' 'condemn,' etc., has here the force of 'uttering in reply or accompaniment to,' with a cognate accus. (*disrimina*) defining the utterance. As *eadem* must = *septem discrimina vocum*, this expression can only = 'the seven notes of the lyre' (the 'Heptachord of Orpheus'). *peotina*, the 'plectrum,' so called because it was inserted between the 'stamina' or upright threads of the lyre, as a comb between the 'stamina' of a loom.

649. *melioribus*, i. e. in the heroic foretime; cp. Catull. lxiv. 22 *O nimis opato saclorum tempore nati Heroes*.

651. *inanes*, 'ghostly' (cp. l. 69 *inania regna*), rather than 'empty,' which would have little point.

653. *currum*, contracted form of the gen. plur.

658, 659. *superne* must = 'above,' i. e. in the upper world. 'Whence rises Eridanus to roll in full tide through forests in the world above.' Cp. G. iv. 366 sqq. where Aristaeus sees the subterranean sources of all rivers, Eridanus included. *plurimus* with *volvitur*.

660. *manus* . . . *passi*, cp. above l. 580 *genus antiquum Terrae, Titania pubes, Fulmine deicti*.

662-664. 'Pure bards, whose song was worthy Iphoebus' ear; inventors, who by arts have raised man's life; and all whose worth has won them memory in some hearts.' All the best MSS. and Servius support *aliquos*: a correction in one or two codices and the testimony of Macrobius being

the only external evidence for *alius*, which on internal grounds is perhaps preferable. With *aliquis* the idea is that all whose worth has earned them the grateful regard of *some* on earth—benefactors of mankind even on a small scale—have deserved Elysium: an idea not unworthy of Virgil or of this passage—not sufficiently so, at least, to justify disregard of overwhelming MS. authority. *merendo* = τὸν εὐτρόπον.

667. 'Musaeus is the mythical father of poets, as Orpheus of singers' (Con.).

670. *illius ergo*, 'on his account;' an archaic construction found in Lucretius (v. 1246 *formidinis ergo*), Cicero (de Opt. Gen. Or. *virtutis ergo benevolentiaeque*), and in public documents, e. g. a fragment of the XII Tables cited Cic. Legg. ii. 25. 64 *neve lessum funeris ergo habento*.

674. 'We haunt the swelling banks and meadows fresh with running streams.'

679-683. *superum*, as l. 481 above. Anchises is found reviewing the spirits of his descendants to come, 'one day to pass to upper air,' according to the doctrine explained in ll. 724-751. *lustrabat studio recolens*, 'was surveying in eager thought;' for *recole* = 'musing,' 'considering,' cp. Cic. Phil. xiii. 20. 41 *quae si tecum ipse recolis, aequiore animo moriere manus*, of martial exploits ('their deeds'), as in l. 455 of artistic performances.

685. *alacris*, nom. masc., as l. 380.

690. *ducebam animo*, 'was musing over.' *futurum*, with *ducebam* as well as *rebar*.

691. *tempora*, the time that must elapse till Aeneas might be expected to come.

695. The appearances of Anchises' *imago* to Aeneas were in dreams (iv. 353, v. 722), not visits of the actual ghost.

696. *limina*, poetical accus. of motion towards: cp. i. 554 *Italiam tendere*.

700-702. Repeated from ii. 792-794. They are a translation of Hom. Od. ix. 206-209, where Ulysses tries to embrace his mother's shade.

704. *virgulta sonantia silvae*, 'the rustling thickets of a wood.' *silvae* is supported by the majority of the MSS., and by Servius. For the other reading *silvis* ('with woods,' a poetical inversion) cp. iii. 442 *Averna sonantia silvis*, xli. 522 *virgulta sonantia lauro*. But here both external and internal considerations favour *silvae*.

706. *gentes populique*, 'races and peoples,' a poetical tautology, like *mentem animumque* l. 11.

711. *porro*, 'afar,' a rare sense.

715. *securos latioes*, 'water of forgetfulness,' a translation of τὸν Ἀμφίλυτρα νοραρύν (Plato, Rep. x. 621 A) of whose waters all spirits must drink as they pass through the sultry plain of Lethe. Cp. Milton's description ('Par. Lost,' ii. 583 sqq.) of

world. *postuma*, 'last' or 'youngest:' the later technical meaning, 'posthumous,' would contradict the next line.

764-766. In i. 267 sqq. Ascanius (Iulus) is the future founder of Alba, while here another son, *Silvius*, is to be the progenitor of the Alban kings: Virgil apparently embodying different traditions without caring to reconcile them in detail. *Silvius*, according to legend, was born after Aeneas' death *in silvis*, whither his mother Lavinia had fled in fear of Ascanius. Virgil represents him as born in his father's lifetime, thus apparently contradicting the story about Ascanius. *eduot*, 'shall bear,' 'bring forth,' as l. 779 above.

767 foll. *Procas*, *Cayps*, *Numitor*, *Aeneas*, *Silvius*—all kings of Alba. The order of their succession is given variously in different legends.

768. *Numitor* et, for the lengthening of the short syllable see Introd. p. 16.

769, 770. *Aeneas Silvius*, according to Servius, was kept out of his kingdom for fifty-three years by an usurping guardian; hence the doubt *si umquam . . . Albam*.

772. The 'civic' wreath of oak was given for preserving the life of a fellow-citizen in battle. Oaken wreaths were hung on the doors of Augustus (as preserver of the citizens), who is thus shown to succeed to the honour of his ancestors; cp. Ov. Fast. iv. 953 *state Palatinae laurus praetextaque quercu Stet domus*.

776. *haec tum nomina erunt*, 'there shall then be names,' i. e. places with names.

777. *avo*, Numitor, whom Romulus, according to the legend, restored to his rights. *comitem sese addet* = simply 'shall join.'

779, 780. 'See rising on his head the double crest! his sire's own tokens marks him now for the life above.' *pater* is Mars, the mythic father of Romulus, and *honore* the two-crested helmet, which was distinctive of Mars. *superum*, i. e. who is to come and live on earth (acc. sing.); cp. i. 680 *superum lumen*, 'the light of the upper world.' Others explain *pater ipse superum* (gen. plur.) as = Jupiter: but *ipse suo* are obviously connected, and the *geminæ cristaæ* were not distinctive of Jupiter. *stant*, *signat* are kept in the direct form, in spite of *videm*; a usage not uncommon after such expressions as *aspice*, *vide*; cp. l. 855 *aspice ut . . . ingreditur*.

782, 783. Cp. i. 287, G. ii. 535.

784-787. This description of the procession of Cybele is suggested by Lucretius ii. 666 sqq. *turrita*, i. e. wearing a mural crown, as she was supposed to have invented the art of fortification.

790. *caeli sub axem* = 'into the upper world.'

792. *Divi*, 'the god,' i. e. Julius Caesar, who was deified after his death. *condet*, 'shall found,' as *condere urbem*, etc.

793. *regnata*, poetical use in transitive sense; cp. *regnata Iycus* iii. 14.

794. The *Garamantes* (in Africa) were conquered by L. Corn. Balbus, B. C. 19, so that this line must have been added after the book was finished (Introd. p. 7). *Indos* (used loosely for any Eastern people) seems to refer to the Parthians and their restoration of the captive Roman standards to Augustus in Syria, B. C. 20. The meaning is 'beyond the Garamantes and Indians, beyond the territory of *Atlas*.' But the construction is changed, and Anchises seems to see the territory of *Atlas* in a vision.

795-797. *tellus*, Ethiopia, overrun by C. Petronius in 22 B. C. *extra sidera*, etc., i. e. beyond the Zodiac, called *ἥλιον κίλευθος* by Aratus. L. 797 is repeated from iv. 481, where see note.

798 sqq. *iam nuno*, 'even now,' while Anchises is speaking, mysterious predictions heralding Augustus' coming (*huius in adventum*) are perplexing the regions he will visit. The reference is to the emperor's journey to the East (B. C. 20) for settling the provinces, which Virgil here represents as predicted long before, comparing it to the mythic travels of Hercules and Bacchus.

800. *septemgemini*; see on l. 287 above. *turbant, intrans.*, as Lucr. vi. 369 *pugnare necessest Dissimiles res inter se turbareque mixtas*.

802. *fixerit*: Eur. H. F. 375 sqq. also represents Hercules as killing the stag of Ceryneia; the common story being that he brought it alive to Eurystheus.

804, 805. Bacchus was fabled to have driven a team of tigers or lynxes round the world, starting from *Mysa*, a legendary mountain, which was identified with various places in Europe, Asia, and Africa: cp. Sil. Ital. xv. 80 *Captivo Liber quum signa referret ab Euro, Caucasiae currum duxere per oppida tigres*.

806. *et, indignantis*; cp. G. li. 433 *et dubitant homines serere*. For *virtute extendere vires*, 'extend our power by bravery,' some MSS. give *virtutem extendere factis*, 'spread our valour by brave deeds,' i. e. make it widely known. There is not much to choose between the two readings.

808. *ille*, i. e. Numa, the principal author of Roman institutions and worship.

809. *sacra ferens*, 'bearing the sacred vessels'; he is represented as sacrificing, on account of the religious character of his legislation.

810, 811. *primam*, 'the young city.' *legibus fundabit*, as the first great lawgiver Numa was in one sense a second founder: cp. Justin. 2. 7 (cited by Henry) *Solon . . . qui velut novam civitatem legibus condideret*.

813. *resides*, 'languid.'

815, 816. 'Vainglorious Ancus, e'en now too prone to catch the people's favouring breath:' the ruling passion being strong even before birth.

auris, a common metaphor; cp. Hor. Od. iii. 2. 20 *arbitrio popularis aurae* ('the people's veering will,' Con.); *aura favoris popularis* Liv. xxii. 26; *ventus popularis* Cic. Cluent. 47. 130. The character here ascribed to Ancus is unnoticed by Livy and Dionysius: but there was a tradition that, being jealous of Tullus, he courted popularity in the hope of destroying him.

817, 818. **Tarquinios** perhaps includes Servius Tullius, who otherwise is not mentioned. **receptos**, 'recovered' by the people from the kings; the **fusos** being the symbol of authority.

819. Cp. Lucr. iii. 1009 *petere a populo fasces saevasque secures*.

822, 823. 'Unhappy sire! howe'er posterity may view that deed, his love for Rome, his boundless thirst for fame, shall prevail'—i. e. he will run the risk of being called cruel by posterity, so long as they are forced to acknowledge his patriotism and greatness.

824, 825. Three **Decii** fell as consuls in battle—the father against the Latins, 340 B.C.; the son against the Samnites, 295 B.C.; the grandson against Pyrrhus, 279 B.C. (Liv. viii. 9, x. 28; Cic. Tusc. i. 37. 89). The only famous **D^urusus** was M. Drusus Livius Salinator, the conqueror of Hasdrubal at the Metaurus: but the family are mentioned in compliment to Livia Drusilla, wife of Augustus. **Torquatus** executed his son for disobedience to military orders (Liv. viii. 7). **signa**, i. e. 'standards' captured by the Gauls at the Allia.

826 sqq. The reference is to the civil wars between Caesar (**sooer**, l. 830) and Pompey, who married his daughter Julia. They appear **paribus armis** as both Roman generals; but only **concordes** so long as they are kept in the darkness of the lower world (**nocte premuntur**). **fulgore**, the older form of the verb, found in Lucretius.

829-831. **aggeribus**, 'from Alpine heights and fortress of Monocetus' (now Monaco). It is not known that Caesar entered Italy by this way; but Virgil is a poet, not a historian. **adversis instruotus Bois**, 'meeting him in fight with Eastern arms' (i. e. troops from Greece and Asia).

833. For the alliteration cp. ii. 494 *fit via vi.*

834. 'The more illustrious can better afford to forgive' (Con.).

830-840. The first **ille** is Mummius, the destroyer of Corinth, 146 B.C.; the second, L. Aemilius Paullus, the conqueror of Macedonia. **Aescides** is Perseus, who was defeated by Paullus at Pydna, B.C. 168, and who was said to be a descendant of Achilles. Neither Mummius nor Paullus destroyed **Argos** and **Mycenae**: but 'Virgil blends all the Greek victories confusedly together for the purpose of his poem' (Kenn.), as being vengeance for the fall of Troy, carried out by its Roman descendants.

841. **tacitum**, 'unseen,' in its original participial use; cp. Cic. Fam. iii. 8. 2 *prima duo capita epistolae tue tacita mihi quodammodo relinqua sunt*. M. Porcius **Cato**, 'Censor' 184 B.C. A. Cornelius **Cossus** gained the second **spolia opima** in 426 B.C. (Liv. iv. 29); the first being

accredited to Romulus (ib. i. 10), and the third and last to M. Claudius Marcellus (l. 855 below).

842, 843. **Gracchi** *genus* perhaps includes, besides the two famous tribunes, Tiberius and Caius (died 133 and 121 B. C.), Tiberius Sempronius Gracchus, twice consul during the Second Punic War. The father of 'the Gracchi' earned a triumph for victory over the Celiberi, 178 B. C. **Scipio-**
adas, a hybrid word employed for metrical reasons by Virgil (cp. *Georg.* ii. 170) and Lucretius, and perhaps by Ennius before them, *Scipiones* being unmanageable in heroic verse. The Scipios here meant are the two 'Africani,' the conqueror at Zama, 202 B. C., and the destroyer of Carthage, 146 B. C. Lucretius (iii. 1034) calls *Scipio belli fulmen, Carthaginis horror*; and Cicero (Balb. 34) speaks even of Cn. and P. Scipio, who fell in Spain, as *duo fulmina nostri imperii*, showing that the image had become associated with the name. Munro on *Lucr.* l.c. supposes that the Scipios may have referred their name to the idea of 'hurling,' etc. in connection with *στίχως* and kindred words, 'rather than to the more homely staff' (*στιχητρον*).

844. **Fabridius**, 'rich in poverty,' rejected the bribes of Pyrrhus, 278 B. C. For *potentem* = *opulentum* cp. Hor. *Od.* ii. 18. 12 *nec potentem* *amicum Largiora flagito.* **Serranus**, a cognomen of C. Atilius Regulus, consul 257 B. C. Most authors say that he received the name because he was engaged in sowing when the news of his elevation to the consulship was brought to him. Virgil appears to adopt this view (*Serrane, serentem*). But the story bears a suspicious resemblance to that of Cincinnatus (*Liv.* iii. 26); and as the name occurs on coins in the form *Saranus*, some derive it from Saranum, a town in Umbria.

845, 846. **fessum**, i. e. with enumerating so many heroes. **Maximus** was a cognomen of the Fabia Gens, first borne, according to *Livy* (ix. 46), by Q. Fabius, a general in the Samnite war, 303 B. C. The one here referred to is the celebrated Q. Fabius Maximus Cunctator (dictator 217 B. C.), who wore out Hannibal by his cautious tactics. *Cic. Off.* i. 24. 84 preserves the line of Ennius, *Unus homo nobis cunctando restituuit rem.*

847-853. 'Others, I ween, shall mould with softer grace the breathing bronze, and call from stone the living face; more skilful they to plead a cause, to mete out the paths of heaven and tell the rising of the stars. Thine, Roman, be the task to rule the nations with thy sway: these shall be thine arts—to impose the laws of peace, to spare the humbled, and to crush the proud.' The contrast throughout is between Rome great in war and policy, and Greece, 'mother of arts and songs.' Even in oratory, the form of literature in which the Romans most excelled, Virgil gives the palm to Greece, in order to emphasize more clearly the fact that the real strength of Rome lay in the work of government. **duco**, of moulding and fashioning, as vii. 634 *ocreas lento ducunt argento.* **radio**, the rod with which geometers drew figures on the *abacus*. For *paedis* most MSS. give

paci, 'impose law on peace,' i. e. curb the licence of peace by establishing institutions. But this would be a most unusual expression, and *pacis* is recognised by Servius, and further confirmed by xii. 112 *pacis dicere leges*.

855. M. Claudius Marcellus, consul 222 B. C., won the third *spolia opima* by killing the chief of the Insubrian Gauls. Later on he fought against Hannibal in the Punic war with varying success, but was eventually defeated by him. He is mentioned for the sake of his namesake and descendant.

857-859. *tumultu*, the word, as Cic. Phil. viii. § 3 explains, denoted something more serious than *bellum*, and was applied technically to any rising in Italy itself, or in Gaul. Here it has its technical sense. *sintet*, 'shall uphold' (*δρθώσει*). *eques*, Marcellus won the *spolia opima* in a cavalry fight, and (says Anchises) will dedicate them to *Quirinus* (Romulus) as their first winner. Romulus and Cossus dedicated theirs to Jupiter Feretrius (Liv. i. 10, iv. 20); and Prop. v. 10. 45 (a poem on the title 'Feretrius') says, *Nunc spolia in templo tria condita*; but we need not bind Virgil to close consistency in a traditional matter of this kind.

860 sqq. The *egregius forma iuvenis* here celebrated is M. Marcellus, son of Augustus' sister Octavia, married B. C. 25, at the age of eighteen, to the emperor's daughter Julia, and destined for his heir, but cut off by disease two years later, B. C. 23.

865. 'What murmur of his comrades round ! how grand a mien is his !' *instar*, *ἀναγλ λεγόμενον* in this sense.

871. *propria*; 'lasting'; cp. Ecl. vii. 31 *si proprium hoc fuerit*.

872-874. *ille* suggests the well-known title 'Martius.' 'What groans of men shall Mars' plain send up to Mars' mighty town ! what funeral trains shall Tiber see as he glideth past the new-made tomb !'—i. e. the mausoleum erected by Augustus in the Campus Martius five years before.

876. *spe tollet*, 'raise high in hope,' 'inspire with such high hopes.' Kenn. takes *spe* as gen., like *die* G. i. 208; but no other instance occurs.

878. *prisca fides*, 'the honour of old days.'

879. *tulisset*, i. e. *si vixisset*.

882-885. 'O child so mourned ! if ever thou canst break the cruel bonds of fate, Marcellus thou shalt be. Bring lilies in handfuls ; let me strew bright flowers, with these at least to grace my descendant's shade, and pay him unavailing honour.' *date* and *spargam* (jussive) are independent of one another. In iv. 683 *date vulnera lymphis Abluam* (a passage somewhat parallel to the present in rhythm and language) *date abluam* are better taken together, 'grant me to wash.' Some editors propose to take the present passage in the same way, making *spargam* depend on *date*, and regarding *flores* as in apposition to *illila*. But there is no reason to suppose that the construction is identical in both cases, and in the passage before us the clauses run more smoothly if regarded as independent.

887. *āēris campis*, 'fields of mist,' 'shadowy plains.'

892. Repeated from iii. 459, where it is said that the Sibyl will tell Aeneas

of his fortunes in Italy. Here this task is performed by Anchises—a slight inconsistency which Virgil would probably have removed, if he had lived to complete the work.

893 sqq. From Homer, Od. xix. 562 καὶ. Δοιάλ γάρ τε πύλαι δμενηρῶν εἰσὶν δρείπαρ κ.τ.λ. The adoption of this idea enables Virgil to avoid making Aeneas return to earth by the same road, and to bring him back, as it were suddenly and mysteriously, without further description. Homer's distinction is between truthful (*οἵ β' ἔργα κραίνοντος*) and lying dreams (*ἔνε' ἀρδαντα φέροντες*); Virgil's between *veras umbras*, 'real spirits' that appear in sleep, and *falsa insomnia*, 'delusive dreams.' His object probably is to reproduce Homer with a slight poetical variety, rather than to imply any definite doctrine about spirits and dreams.

895. *perfecta* with *nitens*, adverbially; 'gleaming with the polish of dazzling ivory' (Con.).

900. *recto litora*, 'straight along the shore;' cp. *recto flumine* viii. 57. *Limite*, from some later MSS., is adopted by Heyne to avoid repetition of *litora* in l. 901: but as the best MSS. are unanimous in favour of *litora*, it is probably correct, the repetition being due to carelessness.

NOTES TO BOOK VII.

WITH Book VII opens the second and (as far as the scheme of the poem is concerned) principal portion of the story, the fulfilment by Aeneas of his mission to conquer and civilise the rude tribes of Italy (see Introd. to Book I): the 'Iliad of war' succeeding the 'Odyssey of travel.' Aeneas reaches Italy and anchors in the Tiber (ll. 1-36); we are introduced to Latinus, king of Latium, his city Laurentum, and his daughter Lavinia, with the omens preparing him to seek a foreign alliance for her, instead of accepting Turnus, her native suitor. The Trojans fulfil the predictions of the Harpy and Helenus (iii. 253 sqq., 388 sqq.), found a city, and send an embassy to Latinus (ll. 107-285): but the wrath of Juno interposes (as before, in Book I) to prevent a peaceful settlement. At her instigation Allecto excites Amata, the queen, who favours Turnus as her daughter's suitor; and Amata excites the Latin women (ll. 286-405). Allecto then inspires Turnus with martial rage, and after provoking a broil between Trojans and Latins is dismissed by Juno, who carries on the work herself (ll. 406-571). Amata and the women press Latinus to declare war (ll. 572-640): and the book ends with a catalogue of the forces which come to the aid of Turnus. This catalogue, says Prof. Nettleship, 'is not merely a piece of artistic workmanship, intended to exhibit the rhetorical skill of Virgil. It is a tribute to the greatness of Italy in her early days; to the land which even of old was the mother of armies and of heroic leaders (vii. 643). Considered from this point of view, this episode is singularly in place.'

The idea of the primitive semi-barbarous condition of Italy and its people already hinted at (i. 263, v. 730) is borne out by the conception which Virgil puts before us of their leading spirits, especially Turnus, who is throughout Books VII-XII the foil and contrast to Aeneas. Though a gallant soldier, he is impulsive, arrogant, and insolent; and Virgil reserves for him alone the characteristic *violentia* (x. 151, xi. 354, 376, xli. 9, 45). This keynote of his character is struck in the first words attributed to him, his answer to Allecto disguised as an old woman, and therefore with claims at least to respect from a young man: and it is struck again and again as the story proceeds (e. g. ix. 57, 72, 128 sqq., x. 442, xi. 376 sqq., 459, and xii. *passim*). His chosen allies and associates, too, are chiefs like Mezentius, the *contemptor divum*, whose *effera vis animi* (x. 198) is parallel to

Turnus' *videntis*; Messapus, the treaty-breaker (xii. 289); and Ufens, leader of the robber-tribe of Aequi (vii. 745 sqq.). Remulus, his brother-in-law, is chief of a similar tribe (ix. 603 sqq.); and Cisseus and Gyas (x. 317), Caeculus, the son of Vulcan (vii. 678), and Metabus, the father of Camilla (xi. 539, 567), are minor characters which illustrate the same general conception.

1-4. *ta quoque*, i. e. besides Misenum and Palinurus. *et nunc*, etc., 'thy fame still haunts thy place of rest, and a name in the great Hesperian land commemorates thy bones—if that honour be of any worth.' *qua* by attraction for *quid*, a common idiom. *signat*, some MSS. read *signat*, which would mean 'impress thy name'; but *signat* is no doubt right. The modern name of the place is Gaeta.

8. *in noctem*, 'far into the night,' i. e. they do not die away at sunset.

10. *Orcenae terras*, i. e. the promontory of Circeii, though Homer, Od. x. 135 sqq., makes Circe's home an island, and Virgil himself (iii. 386) speaks of *Aeneas insula Circeae*. The connection of Circeii with Circe is part of the post-Homeric localisation of the legends of Odysseus along the coasts of the Mare Tyrrheum by early Greek traders. So Aeolus was placed in the Lipari Islands, the Sirens at Misenum, the Laestrygones at Caieta and Formiae; and, according to one tradition, Latinus was the son of Odysseus and Circe.

11-14. *inaccessos*, 'unapproachable,' because of her enchantments. *resonat*, 'makes to ring,' so only here and in an imitation by Sil. Ital. xiv. 30. In Od. x. 221 sqq. Odysseus' companions as they approach hear Circe singing at her loom—*ἴεντες δ' ξενούς δραπεδίωντες*. *argute*, of sound, as G. i. 143 *arguta serra*.

15. *gemitus iraque*, *hendiadys*, 'angry growl.'

19, 20. 'Whom from their human shape the cruel goddess with her powerful spells had thrown into the guise and form of beasts.' *induct* in, for the constr. cp. G. i. 187 *ram se mā plurima silvis Induct in flores*.

26-28. *lutea, spumbratae*, Il. viii. 1, etc. *posuere*, 'sank,' i. e. *se posuere*; cp. x. 103 *tum Zephyri posuere*. *lutea*, 'sluggish.'

34. *malochant*, 'were lulling' (Con.); cp. Lacr. iv. 136 (notes) *Atra mulcentes motu* ('fanning the air').

37-45. This invocation marks the actual beginning of the second and principal half of the poem (see Introd. to this book), the *series opus*, as it is termed below (l. 45).

37. *Erato*, cp. Apoll. R. iii. 1 et δέ τινες, 'Ερπε, πεπάθητε τονασσο, μαζι παντες. There, however, the Muse of Love is invoked to tell of the loves of Jason and Medea. Here the invocation is not specially appropriate. *tempora rerum*, 'posture of affairs,' cp. Lacr. v. 1275 (of changes in the value of different metals) *Sic volvenda actas communat tempora rerum*, Hor. Sat. i. 3. 112 *Tempora si fastigine velis evolvere mundi*.

40. *primas exordia pugnare*, i. e. *prima exordia pugnare*.

42. *animis*, 'courage.' *in funera*, 'to their death' (e. g. Turnus and Mezentius).

43. *Tyrrhenamque manum*, an allusion to the Tyrrhenians or Tuscans, who revolted against their brutal tyrant Mezentius, and allied themselves with Aeneas.

44, 45. *major*, etc., 'grander is the theme that rises before me, loftier the task I esay.' *moveo*, lit. 'stir'; cp. *cantisque moveo*, l. 641 below.

49. *refert*, 'calls,' or 'claims.'

51. *nulla fuit*, 'was no more'; cp. Virg. Catalect. xiv. 7 *sed tu Nullus eris.*

52. *servabat*, 'remained in'; cp. Georg. iv. 459 *hydram servantem rupas.*

55. *ante alios*, etc., for the pleonastic superlative cp. i. 347 *Sceleris ante alios immanior omnes.*

59. *in penetralibus*, i. e. in the *atrium*, or central court.

60. *scara oomam*, i. e. its leaves had never been clipped.

66. *per mutua*—*per vices mutuas*, 'linking feet with feet.' Lucretius uses *mutua* adverbially—*invicem*, *e lacro sit mutua dexter* iv. 301: and Prof. Nettleship suggests that *permutua* may be neut. plur. of a lost adj. *permutuus*, with a similar adverbial construction. Cp., however, *per tacitum* ix. 31, and Tac. Ann. i. 75 *eroganda per honesta pecuniae.*

69. *eadem*, the same as the bees.

71. *adolet*, 'kindles.' *adolere*—1. 'to increase' (root *ol*, cp. *adulescens*), and so to 'heap up,' 'pile up'; cp. Lucret. iv. 1237 *adoalentque altaria donis.* 2. 'to burn,' especially in a sacrificial sense, as in the present passage. Cp. Ov. Met. i. 492 *Utique leves stipulae demplis adolentur aristis.* It is suggested that the second sense is derived from the first, to 'increase' or 'honour' by sacrifice leading to the meaning 'to burn.' But Prof. Nettleship (Contributions to Latin Lexicography) prefers to derive the word in its second sense from a different base, *al*, seen in *altare*.

74. *ornatum*, as *oomas* and *ooxonam* in the next line, is an instance of the acc. after a passive verb, in imitation of the Greek construction. The Latin examples resemble sometimes the Greek Middle (*προβάλλεσθαι τὴν δωρίδα*), sometimes the Greek Passive (*ἐκπιπτεσθαι τὸν δόθαλμόν*). Cp. iv. 518 *unum exuta pedem vinclis*, G. iii. 106 *inscripti nomina regum flores.*

75-77. 'Her queenly locks ablaze, ablaze her coronal, rich with gems, till at last she was wrapt in smoke and yellow glare, and scattered fiery sparks o'er all the palace.' *que*—'both,' and should have been followed by a second *que*, but the repetition of *accensa* does instead. Cp. Ecl. iv. 6 *iam reddit et Virgo, redempta Saturnia regna.*

78, 79. *ferri*, 'was bruited' (as indeed an awful portent). *canebant*, 'foretold,' oracles being often delivered in verse: cp. iii. 373 *haec deinde canit divino ex ore sacerdos.*

83. *Albunea* here apparently denotes a wooded hill, with a sulphurous spring. We know from Lactant. Inst. i. 6 that there was a Sibyl called

Albunea, worshipped at Tibur; and Horace (Od. i. 7. 12) speaks of *domus Albuneae resonantis* in connection with *praeceps Anio et Tiburni lucus*. Probably therefore the spring or fountain is to be identified with the sulphurous waters of the Albula, which falls into the Anio near Tibur. Mr. Burn, however ('Rome and the Campagna,' p. 399), thinks another sulphurous spring called Altieri, on the road to Ardea, is meant.

88. *incubuit*; priests or people slept in temples to obtain prophetic dreams or a divine cure for disease: Plaut. Curc. ii. 2. 16 *Nihil est mirandum, melius si nihil sit tibi* (after seeing Aesculapius in a dream), *Namque incubare satius te fuerat Iovi*. So Greek *ἀγκυράσθαι*, etc., Hdt. viii. 134.

91. *Acheronta*, i. e. the powers of hell: so l. 312 below, *Flectere si nequo superos Acheronta movebo. imis Avernus*, abl. of place, 'addresses Acheron in the depths of Avernus.'

92. *et tum*, 'then too,' as on other occasions.

96. *oonubis*, either a trisyllable by synesis, or else, as Munro argues on Lucret. iii. 776, the *u* is short: cp. *innibus*, *proniba*.

98-101. *ferant*, subj. after final *qui*, 'to raise our name to heaven'—i. e. make it renowned. The transition to a simple relative clause in *quorumque ... videbunt* ('men, whose descendants,' etc.) no doubt suggested the v. l. *ferent. utrumque*, i. e. on the east and the west. *vertique regique*, 'move under their sway:' the world itself shall revolve in obedience to them.

106. *reliavit ab*, 'fastened from,' where we should say 'fastened to,' the Latin and English idioms looking at the act from different points of view.

110. *subdiciunt liba epulis*, i. e. *imponunt epulas libis*. *ipse*, so most MSS. *Ille*, which is supported by Priscian and Servius, would mean 'great Jupiter,' the demonstrative having occasionally this force: cp. Aen. ii. 779 *aut ille sinit superi regnator Olympi*.

111. 'And load the wheaten surface with wild fruits.' *Cereale solum* being a dignified expression for a cake used as a plate.

118. *edendi=τοῦ λοθίου*, i. e. an abstract verbal substantive used for the concrete idea of food: cp. *signa sequendi* v. 590.

115. *quadris*, a term for flat cakes or biscuits marked with squares: cp. Athenaeus iii. 114 Εὐλημαῖος δρόντων ἔχοντας ἐπτρόπας, οὐδὲ Παρμαῖοι κοδράρους (*quadratos*) λέγοντες: the process is described in 'Moretum,' 47 *et nota!*, *impressis aegno discriminis quadratis*. Some flat round loaves scored into squares have been found at Herculaneum; see Mayor on Juv. v. 2 *aliena vivere quadra*.

118-119. "'What! eating even our tables?' says Iulus in jest; that and no more. That word first proclaimed our troubles' end; at once his father caught it from his lips, and, awestruck with the omen, checked his speech.' *pressit*, that he might not impair the omen by saying more. *prima* and *primam* have a slightly different sense.

122. For the position of *namque* cp. v. 733 *non me impia namque Tar-tara habent.*

123. This prophecy is ascribed to Celaeno iii. 257: a discrepancy which (among others) tends to show that the third book was written independently of the other books of the Aeneid.

128, 129. 'This is that hunger of which he spoke; this was awaiting us at last to put an end to our destruction.' Ribbeck adopts *exillis* from one inferior MS.; but no change is necessary.

134. *reponite mensis*, 'set back again on the tables,' i. e. renew the banquet.

135-140. 'Aeneas worships (1) the local divinities, (2) those of the coming hour (Night, etc.), (3) those of his country (Jove of Trojan Ida and Cybele), (4) his parental divinities, Venus and Anchises' (Kenn.). *caelio* *breboque*, local ablatives.

141-143. *clarus*, 'aloud' (so as to be clearly heard); cp. Lucret. v. 947 *Ut nunc montibus e magnis decursus aquai Claru' citat late sittentia saecula ferarum.* Con. regards it as = *in claro caelo*. In what follows, *nubem* is best taken literally—'a cloud lit up with rays of golden light,' which Jupiter is poetically said to brandish in token of approval, as elsewhere the thunderbolt in token of wrath.

147. *vina coronant*, 'wreathe the wine-cups' with garlands of flowers. An obvious Homeric parallel is the phrase *κρητήπας ἐνεστίφαντο ποτοῖο* (Il. i. 470, etc.), which however = 'fill to the brim.' See Aen. i. 724.

152. *ordine ab omni*, 'from every class.'

153, 154. *oratores*, 'ambassadors' (lit. 'pleaders'); an old Roman term, as in the law preserved Cic. Legg. ii. 9. 21 *foederum, pacis, belli, iudiciorum oratores, fetiales, iudicis sunt.* *velatos* may, as Con. suggests, mean 'bearing wreathed boughs of olive,' being parallel to *Ιετηρόις κλάδοισιν ἐφεστεμένοι* Soph. O. T. 3 (= *κλάδους ἐφεστεμένους ἔχοντες*), and referring to the practice of wreathing olive-branches with wool as a sign of supplication. But the plain sense 'decked (or shaded) with olive-branches' seems better.

157-159. *humili*, 'shallow.' *molitur*, 'prepares; so *terram molitus arato* G. i. 394, *molitier arva* Lucr. v. 934. The idea is that of breaking the ground. *pinnis*, 'battlements' of a parapet, made of twisted boughs.

180. A hypermetric verse; cp. G. i. 295 *decoquit umor | em.* In most examples of this license in Virgil the hypermetric syllable is *que*. See Introd. p. xix.

163. *equis*, instr. abl.

164. *sores*, 'strong,' a word properly only appropriate to living things, but here applied vividly to the bow. *lenta*, 'tough.'

165. *laeessunt*, sc. *sese*, 'challenge each other in race and in boxing.'

167-169. *in veste*, 'with garb unknown; ' cp. iv. 518 *in veste recineta. medius*, in the centre of the *tectum augustum* described below. 'This

edifice combines the temple and the senate-house. Virgil has also employed it as a sort of museum of Roman antiquities' (Con.).

173. *silvis et religione* = *silvis religiosis*; 'girt with dread groves of olden sanctity.'

173, 174. *primos*, virtually adverbial. *omen erat*, 'it was held auspicious.' Virgil describes the coronation of a Roman king: the lictors with their *fasces*, the eagle-headed sceptre and ivory chair being Etruscan symbols of royalty, introduced according to Dionys. Halic. (iii. 193-195) on the conquest of Etruria by Tarquinius Priscus, but more probably on the accession of an Etruscan prince to the throne of Rome.

176. *perpetuia*, 'long-ranging'—i. e. in unbroken line, as distinct from *triclinia*: cp. viii. 183 *perpetui tergo leuis*.

179. *sub imagine*, still holding 'as a statue' the pruning-hook which he held when alive.

184. *pendent curras*, the ancient chariot was so light that a man could carry it upon his shoulders (Il. x. 505).

186. *quād*, an imitation of the Homeric usage of making *re* long before double consonants, etc. See Introd. p. xvii.

187, 188. *litus*, the augur's staff, called *Quirinali*, 'of Quirinus' (Romulus), because Romulus was an augur. *trabea*, a toga with horizontal stripes, worn by kings and augurs. *parva*, in reference to the scanty size of the primitive toga. *sucoinctus*, by *zeugma* with *litus*, in the general sense of 'equipped.'

189. *osantax*, according to Ovid (Met. xiv. 321) Circe was not the wife of Picus, but only enamoured of him; and she changed him into a wood-pecker because of his preference for another. But Virgil's version of the story may have been different.

190. *aurea*, a dissyllable by synaeresis.

192. *tatas* seems rightly explained by Coa. as a pleonastic adverb, temple being = *in templo*; cp. Lacr. ii. 665 (*corpora*) *trigeminus in sedibus iustarum*, iv. 1087 *ritus adiutorum munib' adsumuntur iustarum*, vi. 1168 *Flagrantes stercoribus flammam ad formaribus iustarum*.

195, 196. 'Say, children of Dardanus—for well we know your city and your race, nor sail ye hither strange to fame....'

203-204. 'Shrink not from this our cheer and deign to know the Latins, Saturn's race, a race not righteous by constraint of law, but freely self-controlled as in the olden days'—i. e. possessing the primitive virtues of the golden age. *se tenetum*, i. e. *continuum*, 'keeping itself' from wrong.

205. *ut*, 'how.'

211. *numorum... auget*, lit. 'increases their number for the altars of the gods' i. e. 'increases the number of the altars,' etc. So most MSS. The other reading *adicit*, 'adds number to the altars of the gods' is not so well supported, and would be rather a flat expression.

215. 'Nor hath star or shade beguiled us in our course'—i. e. made us

miss our way: *regio viae*, lit. 'the direction of our path,' *regio (rec-tus)* denoting originally a 'straight line' or 'direction.'

217, 218. 'Once the greatest which the earth beheld in his course from the ends of heaven.'

220. *suprema*, 'lofty,' 'exalted.'

222-227. 'How great the storm that swept from fierce Mycenae over Ida's plains, what destiny drove two worlds of Europe and of Asia into strife, is known both to dwellers on earth's utmost bounds afar where Ocean turns again, and to those cut off by the midmost of the four zones, the region of the Sun's fierce heat.' Note the structure of the sentence: *quanta . . . ierit* and *quibus concurrevit* depending on *audiit*, the subject of which is further expanded in the two clauses *si quem summovet*, — *quem dirimit* — i. e. dwellers in the extreme north or the tropics. *metuso Oceano*, abl. of quality with *tellus*, 'the furthest land from which Ocean is beaten back.' The Ocean is supposed to surround the earth, and therefore washes against its extremities. *summovet*, 'keeps away'; so Ovid calls himself *summotum patria* (Ep. ex Pont. iv. 16. 47). *plaga Solis iniqui*, i. e. the torrid zone, on each side of which lay the two temperate zones, and beyond them the two arctic zones. For a description of them see G. i. 233 sqq.

230. *innocuum*, 'harmless,' i. e. 'where we shall do no harm.' Some editors, less probably, take it to mean 'where no one will harm us.'

231, 232. 'We shall not shame your crown, nor light shall be your fame upon our lips, nor gratitude for such a service fade away.'

235. 'By whomsoe'er approved in friendship or in war.'

236. *ultrō*, 'unasked.' The word denotes anything done over and above what one would naturally expect.

237. *vittas*, i. e. the garlands of wool on olive-branches, which suppliants were accustomed to carry. See on l. 154 above. *precantia*, trisyllable, as *omnia vi. 33*; not hypermetric, as G. ii. 69.

239-241. *exquirere*, poetic infin. of purpose after *egere*: cp. Hor. Od. i. 2. 7 *Omne cum Proteus pecus egit altos Visere montes.* *repetit*, 'calls (i. e. sends) us back,' of Apollo, not Dardanus; cp. Cic. pro Dom. 57 *nos qui maxime me repetitis atque revocatis.*

246, 247. *gestamen* seems to include all the objects named as Priam's. *iura daret*, 'gave laws'; not to be confused with *ius dicere*, 'administer justice.'

249-251. 'As Ilionaeus is thus speaking, Latinus keeps his face set downwards in fixed gaze, and sits rooted to the ground, rolling his eager eyes.' *dictis*, abl. of circumstance.

253. *moratur in*, 'dwells on,' 'is absorbed in.'

255-258. *hunc illum*, etc., 'this was that son-in-law whom,' etc. See l. 98 above. *paribus auspiciis* must go with *vocari*, 'was called into the kingdom with equal sway,' lit. 'with equal auspices,' the auspices being

the special province of the king. Cp. iv. 102 *paribusque regamus auspi-
citis. quae occupet*, 'destined to grasp.'

262. *uber*, 'fatness of rich soil.'

266. 'I will hold it part of our terms to have clasped your prince's hand.'

269-271. *canunt*, i. e. *monstra et sortes*: properly *canunt* is only applicable to the latter.

272, 273. 'That this is he whom fate demands I think and hope, if my heart augurs right.' *opto*, 'I wish,' i. e. that this may be the predicted stranger. Others translate *opto* as 'I choose him for my own.' cp. iii. 109 *optavitque locum regno*.

276, 277. 'Forthwith he bids them bring for every Trojan chief (i. e. the hundred ambassadors) a steed of winged fleetness, decked with purple and embroidered housings.'

282, 283. 'From the stock of those, which cunning Circe bred for her sire (the Sun) by stealth (*furata*) a spurious race, from a mare she introduced' (to the horses of the Sun). Circe is said to raise them up *patri*, she being as it were the real agent. *furata* goes closely with *creavit*: cp. the description (Hom. Il. v. 265) of the horses of Aeneas, bred by stealth (*ἐκλεψεν*) by Anchises from descendants of those given by Zeus to Tros.

284, 285. *donis dictisque*, abl. of circumstance, 'with such words and gifts from king Latinus Aeneas' followers return high borne on horses, bringing back the news of peace.' *sublimes in equis*, in contrast to their having gone on foot (l. 156), gives additional point to their gracious reception by Latinus.

286-289. *ab Argis*. The gods were supposed to visit their favourite seats once a year. Juno is here represented as passing over from Argos to Carthage; and on the way she halts at Pachynum, the south-east promontory of Sicily, which is almost in a line between the two places. *auras . . . tenebat*, 'was holding on her way through the air,' lit. 'was holding the air, riding upon it.' *ab usque*, 'all the way from.'

293-296. *fata Phrygium*. For this idea of a number of different destinies acting as separate and conflicting forces cp. i. 239 *fatis contraria fata
rependens*; ix. 135 *sat fatis Venerique datum . . . sunt et mea contra Fata
mihi*, etc. Juno means that the destinies of Rome conflicted with those of Argos and Carthage, her favourite cities. *annis*, etc. = 'could they . . . ? No,' i. e. 'Why could they not have died on the Sigan plain, or if captured be captured in truth? why could not flaming Troy have fired all her sons?' The expression is imitated from Enn. Ann. 359 *Quae neque Dardaniis
campis potuere perire, Nec cum capta capi, nec cum combusta cremari*.

297. *credo*, ironical; 'ay, sooth, my power lies spent, my hate is glutted and at rest!'

299, 300. It is better to put a stop at *quievi*, and make *aussa* a finite verb, than (with Con.) to regard it as a participle dependent on *quievi*,

which would make *quin etiam* extremely harsh. *ausa*, 'I brought myself to follow,' 'I deigned,' Gk. *ἐτάγω*.

304, 305. *securi*, with gen. of reference, 'and laugh at Ocean and at me,' cp. i. 350 *securus amorum germanae*. *Mars* . . . *valuit*. The quarrel between the Centaurs and Lapithae is generally (e.g. G. ii. 455 sqq.; Hom. Od. xxi. 295; Hor. Od. i. 18. 7) ascribed to the influence of Bacchus; but Mars is naturally called the author of a bloody fray. *Diana* sent the great wild boar to plague *Calydon* because its king, Oeneus, had omitted her when sacrificing to other gods (Hom. Il. ix. 533 sqq.).

307. 'What sin so grievous had been done by Lapithae or Calydon?' The construction of what is naturally an interrogative is accommodated, by a sort of 'attraction,' to that of *Lapithas*, *Calydona* in the previous clause. *quod seculus . . . merentem* is a compressed expression for *cuius seculis paenas merentem*; cp. ii. 229 *seculus expendisse*. The feeling that commission of crime implies *ipso facto* its expiation by punishment leads to frequent interchange of expressions denoting crime and punishment: see vi. 569 *commissa piacula*, and the phrase *commerere noxiām*. *Lapithas . . . merentem*, another reading *Lapithis . . . Calydona merente* (abl. absol.) has some support from the MSS. But it is probably a correction introduced by some one who did not understand the construction of the accusative.

309. *potui = τέτληκα*, 'deigned.'

311. *dubitem*, 'I would not hesitate:' the conditional subj. puts the assertion in a milder form than the future.

312. *Acheronta*, 'the powers of hell'; cp. i. 91 *imis Acheronta affatur Avernus*.

314. 'And Lavinia remains fixed by fate his bride.'

315. *trahere*, sc. *res tantas*, 'delay,' 'protract.'

317-322. 'Be this the price of union—their people's lives! Blood of Trojan and Rutulian shall be thy dower, fair maid; 'tis Bellona waits to lead thee to the bridal. Not Cisseus' daughter only pregnant with a torch, brought forth a nuptial flame—nay, Venus too has such an offspring of her own, a second Paris, a brand rekindled to destroy a Troy renewed.' Hecuba (the daughter of Cisseus), before the birth of Paris, dreamt that she was pregnant with a burning torch: Venus too, says Juno, has in Aeneas brought forth a firebrand, who by his marriage (*tugales*) with Lavinia will bring ruin on the new Troy in Italy, as Paris by his marriage with Helen did on old Troy. Cp. i. 363 below, vi. 93. *mercede suorum*, a price consisting of their subjects, i. e. at the cost of their subjects' lives. *pronuba*, a matron attendant on the bride, as *anspex* on the bridegroom; Catull. xxi. 179 (Ellis). So Juno is called *pronuba* to Dido, iv. 166. *et Paris alter*, etc., explains *idem partus*.

324. *Allēto* (Ἀλλῆτο for δ-λητώ, cp. δλλῆτος Od. xii. 325), Tisiphone (vi. 571), and Megnara, are the names of the three Furies, dating, according to Müller (Diss. Eum. § 78), only from the Alexandrine period.

326. *qui cordi, sc. sunt*, 'dear to whom are.' In this phrase *cordi* was most likely a locative originally, the strict meaning of *cordi esse* being 'to be at heart.'

327, 328. *pater*, prob. 'their father,' the Fumenides being, according to one account, the daughters of Pluto. *ora*, 'aspects,' *fæties*, 'forms.'

331-334. 'O Virgin child of Night, vouchsafe me as my special boon this toil, this trouble, that mine honour and fame fall not shattered from its base; that Aeneas' followers may not win Latinus by a marriage, or beset the Italian land!' *proprium*, i.e. a service rendered specially to Juno, as opposed to the ordinary duties of Allecto.

336. *verbera* and *faues* are the whips and torches which were the regular accompaniments of the Furies.

338. *concute*, 'search,' 'examine;' so Hor. S. i. 3. 34 *denique te ipsum Concute.*

339. *sere criminis belli*, a compressed expression, 'scatter complaints that lead to war.'

341. *Gorgoneis venenis*, 'with *Gorgon venom*,' i.e. bearing on her head venomous serpents like those of the Gorgons.

343-345. *tacitum*, the 'silence' of Amata's chamber is in contrast to her subsequent excitement. *coquebant*, 'kept inflaming.'

348. *monstro*, with *furiibunda*: 'that maddened by this plague she may stir up all the palace.'

349-351. 'The serpent gliding 'twixt her robe and ivory bosom slips in unfelt, unseen by the angry dame, breathing in its poisonous breath.' *fallit inspirans*, like Greek *λαυθάρει λύπτλων*.

354-358. 'While the first taint of contagion is gliding in with clammy poison and stealing over every nerve and thrilling her limbs with fire, ere yet her soul hath caught the flame in the depths of her heart, in gentler tones, as matrons use, she spake, with many a tear for her daughter and the Phrygian bridal.' *nata*, some MSS. give *natae*, 'her daughter's and the Phrygian's bridal:' but *nata* is perhaps more Virgilian.

363, 364. 'What! was it not thus the Phrygian swain to Lacedaemon made his way and bore fair Helen to the Trojan land?' *at non*, some MSS. have *an*, but *at* (expressing scorn) seems more forcible. *penetrat*, historic pres. *pastor*, as Hor. Od. i. 15. 1 *Pastor quum traheret per freta navibus Ilæis Helenen perfidus hospitam.*

365. 'What of your solemn promise!'. (the pledge to Turnus).

366. *consanguineo*, Turnus being the son of Amata's sister Venilia.

367. *Latinis*, dat. *commodi*.

368. *sedet*, sc. *animo*, 'is your resolve.'

369-372. 'I hold that any free land severed from our rule is "foreign," and that this is the oracle's meaning. Ay, and Turnus too, if you seek the origin of his house, has Inachus and Acrisius for his sires, Mycenæ's very self for his home.' Amata's first plea is, 'Any independent Italian race (such as that of Turnus) is foreign under the terms of the oracle:' her

second—‘If this will not do, and *externam* means “outside Italy,” Turnus may after all be called a Greek.’ *mediae*, cp. Juv. iii. 80 *non Maurus erat . . . mediis sed natus Athenis*. *Inachus* was the first king of Argos, *Acrisius* the fourth.

373. *dictis*, instr. abl. with *experta*, ‘having tried in vain what these words can do.’

375. *malum*, the ‘venom’ of the serpent.

376, 377. *monstris*, ‘strange fancies,’ ‘horrors.’ *sine more*, ‘wildly,’ ‘without restraint.’

378-384. ‘As spins a top beneath the whirling lash, driven in great circles round some empty court by boys all rapt in their play: in circling course it moves beneath the thong, while over it in childish wonder stands the beardless troop, amazed at the spinning boxwood, as their lashes lend it life—with no less swiftness flies Amata through crowded streets and war-like throngs.’ *ceu quondam*, ‘as at times;’ cp. ii. 367 *quondam etiam virtus redit in praecordia virtus*. *mirata*, here equivalent to a present participle, a usage not uncommon in Virgil; cp. G. i. 339 *laetis operatus in herbis*.

385 sqq. ‘This description of Bacchic orgies and frenzy is altogether Greek, and suggested by some Greek work, such as the *Bacchae* of Euripides’ (Con.). *simulato numine Bauchi*, ‘feigning to be inspired by Bacchus.’ The pretended enthusiasm, as Con. remarks, eventually took real hold of her.

388. *taedas*, ‘the nuptial torch.’

389-391. ‘Evoe Bacchus is her cry: thou alone, she exclaims, art fit mate for the virgin: it is for thee she takes up the pliant wand, thee she encircles in choral dance, for thee she grows the sacred lock.’ *sumere*, etc., *oratio obliqua* after *vociferans*. The subject of *sumere* is the maiden, whom Amata represents as devoting herself to Bacchus. *lustrare*, i.e. dances round thee along with the other Bacchanals. *pascere orinem*, worshippers often grew a sacred lock in honour of Bacchus: cp. Aesch. Choeph. 6 πλόκαρον Ἰνάχῳ θρεπτήριον, Eur. Bacch. 494 *ἱερὸς δὲ πλόκαρος τῷ θεῷ διατέλει τρέφεται*.

393. *quaerere = ut quaerant*; see on l. 239 above.

396. *pampineas hastas*, ‘vine-wreathed wands;’ i.e. the ‘thyrus,’ called *κίσσευον βέλος* Eur. Bacch. 25, *velatam frondibus hastam* Ov. Met. iii. 667. A sharp point was sometimes concealed by the fir cone or leaves at the head of the wand (Catull. lxiv. 256 *tecta quatiebant cuspide thyrso*): but *hasta* here, as *βέλος* in Euripides, is probably only a descriptive metaphor. *incinctae pellibus* refers to the fawn-skin (*νεφέλις*) worn by the female Bacchanals: cp. *νεφέλιδος λεπρὸν ἐνδύτον* Eur. Bacch. 137.

397. *canit hymenaeos*, for the lengthening of the final syllable, and the Greek rhythm of the verse, see Introd. pp. xiv. and xvi.

399. *aciem*, ‘her eys.’ *torvum*, ‘wildly.’

400-403. ‘Ho! Latian mothers, give ear, where’er ye be—if yet in

loyal souls lives one kind thought for poor Amata, if care for a mother's rights can sting your hearts—off with the fillets from your hair and join these rites with me.'

407. *vertisse*, 'brought to confusion.'

408. *tristis*, 'fell.'

410. *Acrisioneis colonis*, abl. instr., 'with Acrisian colonists.' Acrisius was king of Argos, and father of Danae.

418. *fuit*, 'is passed;' cp. ii. 325 *fuiimus Troes, fuit Ilium et ingens Gloria Teucrorum.*

417, 418. 'Furrows her baleful brow with wrinkles, puts on hoary locks, and fillet, then entwines them with a garland of olive:' *innectit*, sc. *crinibus*. The *witta* is the ribbon for binding the hair, different from the chaplet of olive.

419. 'Calybe, aged servant of Juno, and priestess of the temple.' Translates 'aged priestess of Juno and her temple:' but the first rendering, as Sidg. points out, is much better.

421, 422. *patire*, constr. with participle, as i. 385 (*nec plura querentem Passa Venus*); and also (as more usually) with infin. *transcribi*, technical Roman law term for 'assigning property to any one.'

423. *quaesitas sanguine*, from l. 426 it appears that Turnus had assisted Latinus against the Tyrrhenians.

425. *nuno* with imperatives is often ironical: cp. Ecl. i. 74 *insere nunc, Meliboei, piros. ingratias*, 'thankless,' because they avail him nothing to win Lavinia.

427. *haec adeo*, 'this very message.' So *egv adeo = ἡγετε*, Plaut. Bacch. iv. 7. 31; *tu es is adeo* ('you are the very man') Epid. ii. 1. 2.

429, 430. 'Rise then, and joyfully make thy soldiers arm, and move from city to camp.' The careless repetition of *armari* and *in arma* is 'one of the instances of want of finish in the later books of the poem' (Con.). *para* with acc. and infin., a very strained construction: the reading *iube*, found in one good MS., and supported by Servius, was probably introduced to make the construction easier. *laetus*, better taken with *para* than with *in arma*.

433. *dicto parere*, 'to keep his word.' The ordinary meaning of the phrase ('to obey your bidding') is less applicable here.

434. *sentiat*, to be taken by itself, and not with *Turnum*, 'let him feel:' cp. Ter. Adelph. i. 2. 59 *iste tuus ipse sentiet*, Aesch. Agam. 1649 *γνῶσαι τέχα*.

435. *orsa*, 'words,' from *ordior*, 'to begin to speak,' here used in a passive sense.

436. *undam*, poetical accusative after *invectas*.

437. *nuntius* ('the news') with object clause, a rather unusual constr.; cp. vi. 456 *verus mihi nuntius ergo Venerat extinctam.*

440. *situ* = the mouldiness or overgrowth arising from neglect, especially in the case of land: cp. G. i. 72 *situ durescere campum*. *veri effeta*, like

steriles veri Pers. v. 75, seems = 'past conceiving or bearing truth:' so *ager effetus*, etc. 'Age broken by decay and barren of truth.'

442. *vatom iudit*, 'mocks you as a prophetess,' i. e. 'mocks your powers of prophecy.'

444. Cp. Il. vi. 492 (Hector to Andromache) *πόλεμος δ' ἀνθρεστι μελήσει*, κ.τ.λ.

446. *oranti*, 'as he speaks,' the original, but ante-classical use: cp. *orator, oratio*; Plaut. Most. iii. 1. 151 *Bonum aequomque oras; percontare et roga*, and perhaps Aen. v. 96 *talibus orabat Iuno*.

448. *facies*, 'shape': Allecto expands again into the gigantic stature of a Fury (Con.).

450. *geminosque . . . angues*, 'lifted from her hair two snakes.' Her hair was composed of snakes, two of which she upraised upon her brow, like horns.

451. *verbera*, cogn. acc. after *insonuit*, 'cracked her whip.'

454. *ad haec*, i. e. on the scourges and snakes.

459. *proruptus*, middle, 'breaking forth'; cp. i. 246 *mare proruptum*.

460-466. "My sword!" he wildly cries: for his sword he searches couch and palace: fierce longing for battle, and the guilty madness of the fight plays within him, and rage crowns all. As when a fire of sticks loud crackling is piled beneath a waving caldron's sides, and its water dances with the heat: within is a wild turmoil of steam, the watery flood leaps high in foam, the waves are now past control, up flies dark vapour to heaven.' Throughout the simile Virgil attempts to misc the somewhat commonplace topic of a caldron boiling over by dignified language. *undantis*, i. e. with the water in it. *aqual*: another well-supported reading is *aqua vis*; but, as Con. observes, the trajectio of *atque* which it involves is not in Virgil's manner.

467. *polluta pace* refers to the breaking of the peace by Turnus. He comes prepared to fight Latins as well as Trojans; but finds eventually that the Latins are on his side.

470. *satis=parem ambobus*, 'a match for both'; cp. Sil. Il. vii. 63 *Nec tamen occisos est cur lactere; supersunt, Quot tibi sint Libyaeque satis*.

477. *quo littore*, 'in which part of the shore,' *littore* being the antecedent repeated in another form: cp. above l. 409 *Rutuli ad muros, quam dicitur urbem*, etc.

481. *agerent*, depending on the historic present *contingit*.

482. *bello*, probably dat., — *in bellum*.

483. *forma*, abl. of quality; not with *ingens*.

485. *Tyrrhus*, so the best MSS., though *Tyrrhidae* would naturally come from *Tyrrheus*; but cp. *Betidae* from *Betus*, ii. 82.

492. *ipse*, 'of himself,' i. e. without being led or driven. *quamvis sera*, 'however late at night.'

495. There is no difficulty in the *quo*, which implies that he was floating on the water, and resting on the bank, alternately.

498. *erranti* = *ita ut erraret*, proleptic use: cp. iii. 237 *Scuta latentia condunt*.

503. *percussa*, 'striking,' an imitation of the Greek Middle: see on vii. 74.

504. *conclamat* = *clamore convocat*, a rare usage.

505-510. 'They—for the fell fiend yet lurks silently in the woods—come up ere she deems, one armed with fire-sharpened stake, another with heavy knotted club; what each one's search hath found, rage makes him seize for arms. Tyrrhus, just cleaving as it chanced an oak in four with wedges driven in, caught up his axe, and, breathing rage, cheered on his band.' *pestis*, i. e. Allecto. *quadrifidam*, proleptic, as *erranti*, l. 498 above.

512. *stabuli*, 'the homestead,' as *stabulis* above l. 501.

513, 514. 'Sounds the shepherd's signal, and blows a loud Tartarean blast on the curved horn.' *pastorale*, i. e. with the horn. *intendit*, lit. 'strains her voice on the horn.'

516, 517. *Triviae lacus*, the lake near the temple of Diana at Aricia. *fontes Velini*, the Veline lake, beyond Reate, and seventy miles from the Trojan camp.

519. *vocem*, the note of the *buccina*.

523, 524. *certamine*, abl. of circumstance; *stipitibus*, *sudibus*, instrumental abls.

525, 526. *ancipiti*, 'double-edged steel.' *atraque*, etc., 'a dark harvest of drawn swords bristles over the field' (Con.): 'lit. bristles with drawn swords.'

527. *sole laccisita*, 'in answer to the sun's challenge.'

528. 'As when a wave begins to whiten beneath the wind's first breath.' *vento*, the preponderance of MS. authority is in favour of the reading *ponto* ('as when a wave first whitens on the sea,' *primo* being = *primum*). But *vento* seems on the whole most appropriate, and *ponto* may have easily arisen from G. iii. 237 *fluctus uti medio coepit cum albescere ponto*.

532. *fuerat* is sometimes used by the poets for *erat* (e. g. Ov. ex Pont. iii. 37 *nec satis id fuerat: stultus quoque carmina feci*): but here probably the pluperf. has a special force,—had been until his death ('Tyrrhus heir till then,' Con.).

533, 534. *vulnus*, i. e. the arrow; cp. ii. 529 *infesto vulnere Pyrrhus Insequitur. udae* really belongs to *iter*—'the moist passage of the voice.' Such transpositions are common in Virgil, e. g. G. iv. 267 *tunsum gallae saforem. vitam=animam*, 'the breath of life.'

535. *corpora*, sc. *sternuntur*.

536. *paci medium*, 'throws himself in the midst to plead for peace.' *unus* strengthens the superlative: cp. ii. 426 *Rhipeus, iustissimus unus Qui fuit in Teucris*; and the similar Greek idiom πάντων εἰς ἀνὴρ τὸν μεγίστων αἵρεις κακῶν Dem. de Cor. 275. 16.

540-543. *aequo Marte*, 'in doubtful fight,' neither side having as yet been routed. *dea*, i. e. Allecto. *promissi facta potens* = ἐγκατήσας γερομένη ἀντεύοχερο, 'having fulfilled her promise'; cp. Ov. Met. iv. 510 *iussi*

potens, 'having performed her bidding.' *imbuit*, 'began;' so frequently of doing or using for the first time—Catull. lxiv. 11 *illa rudem cursu prima imbuit Amphriten*; Ov. Tr. iii. 52 *ipse tuum praesens imbue, dixit, opus* (of Phalaris to the maker of the bull). *commisit funera pugnae*—*commisit funestam pugnam*.

543. *caeli conversa per auras*, 'taking her flight through the sky,' lit. 'moving away' from earth to Juno; a difficult expression. The great majority of MSS. and the grammarians read *convexa*, which however can hardly be translated, as the proposals to understand *per* twice, or to take *caeli convexa* as in apposition to *auras*, are clearly out of the question. Proposed emendations are (1) *Correcta*; (2) *Caeli convexa peragrans*; (3) to suppose a line has dropped out, containing some such verb as *adpetit*.

546. *dic oceant*, 'bid them now unite' (*petitio obliqua*)—it is of course ironical, = 'now see if they will obey.'

548. *mihi certa*, 'is assured to me.'

551. *auxilio*, dat.; cp. ii. 216.

552. *abunde est* with gen., like *satis*, 'enough of panic and treachery.' The use is confined to poetry and late prose, e. g. Suet. Caes. 86 *potentiae gloriaeque abunde*.

553. *stant*, 'stand fast,' 'are deeply rooted.'

554. 'The weapons which chance first gave have been handelled with fresh-spilt blood.' *prima* with *fors*. For *imbuo*—'use for the first time,' 'handsel,' see on l. 542 above. The general sense of the line is that a chance quarrel has resulted in bloodshed.

556. *egregium*, ironical.

557. *aetherias*, of the atmosphere of earth: so i. 547 *si vescitur aura Aetheria*. Properly *aether* denotes the upper regions of air.

558. *Pater ille*, 'the great father;' see on l. 110 above.

558, 559. 'Depart this place: if any crisis in the struggle emerges, I myself will direct it.' For the tmesis *super ... est* cp. Ecl. vi. 6 *super tibi erunt qui*, etc. For the phrase *fortuna laborum* cp. Georg. iii. 452 *hanc tamen ulla magis praesens fortuna laborum est, Quam si quis*, etc.

563-568. *Ampsancti* (*amp* = *ambi*, 'hallowed on all sides'), a valley with a small pool east of Naples, in the country of the Hirpini. *valles*, nom. sing.; as in xi. 522; cp. Plaut. Trin. i. 2. 135 *ni haec praesensisset casus* (nom. sing.). *densis*, etc., 'on either side a woody slope dark with thick foliage hemm it in, while down it a torrent breaks and roars with rocks and whirling eddies.' *fragosus* suggests partly the noise, partly the broken nature, of the stream making its way among rocks; *saxis et torto verticis* being modal abl. with *dat* *sonitum*—the means by which its noise is produced.

569. *ruptus Acheronte*, 'where Acheron breaks forth.'

571. *levabat*, 'relieved' by her disappearance. The imp. may express 'the gradual relief caused by her removal' (Con.), or may be inceptive—'proceeded to relieve.'

572. **extremam imponit manum**, 'put the last hand to,' a metaphor from completing a work of art: so Ov. Her. xvi. 115 *Imposita est factae postquam manus ultima classi*, Trist. i. 7. 28 *Nesciet his summam si quis abesse manum* (of writings which lack the *ultima lima*).

575. **foedatique ora Galaesi**—**foedata ora Galaesi**, 'Galaesus with his mangled face.'

577, 579. **igni**. So most MSS. *ignis*, the other reading ('the alarm of fire and sword'), has little MS. authority, and is inferior in sound. *igni* must have the unusual meaning of 'fury,' **crimine et igni** being a kind of hendiadys—'in the midst of hot outcry at the slaughter.' In *ignes irarum, ignescunt irae*, cited by Forbiger, the metaphor is not so bold: but here, as Con. remarks, it is helped out by the association with **crimine**. The infinitives **vocari**, etc. depend on the notion of 'saying' implied in **terrorem ingeminat**.

580-584. 'They too, whose dames in Bacchic frenzy are footing pathless forests in their dance (such power has Amata's name), meet gathering from all around and with incessant cries invoke Mars. For war, fell war, they clamour one and all, spite of omens, spite of destiny swayed by a malignant deity.' **nemora**, accus. of motion over; cp. 5. 235 *aequora curro*, and Greek *ηδῶττα πεδία*, etc. **Martem fatigant**, 'weary Mars with their clamours:' this seems a more natural rendering than, with Con., to regard *Martem* as a sort of cogn. acc., and transl. 'cry, War, War.' **perverso numine**, i. e. under the malign influence of Juno. Heyne's rendering 'thwarting the god,' is less probable.

590. **lateri** with **illisa**: 'and seaweed dashed against its sides sweeps back (to the sea).'

595. **has poenam**, 'the penalty for this:' cp. ii. 171 *ea signa*.

596. **nefas**, here for 'punishment:' cp. above l. 307 *quod scelus aut Lapithas tantum aut Calydonia merentem*.

598, 599. 'For me—my rest is won, all my haven is at hand; I only lose a happy death.' **omnisque in limine portus**, is best rendered as above, though the insertion of **omnis** as an epithet of **portus**, and the confusion of metaphors in **limine** and **portus**, are difficulties. Some editors take **portus** as gen., 'I am altogether on the threshold of my haven.'

601. **protinus**, 'in succession.'

603. **prima**, adverbial, 'when first men urge on Mars to battle.'

604-606. Alluding to the exploits of Augustus. The **Getae** represent the tribes on the Danube conquered by Lentulus about 25 B.C. **Arabis**, an expedition was sent into Arabia Felix under Aelius in 24 B.C. **Parthos**, the standards and captive soldiers of Crassus were restored by Phraates to Augustus in 20 B.C.

607, 608. **geminæ belli portæ**, the gates in the so-called 'temple' of Janus, which were closed in time of peace, and opened during war. The temple of Janus was in reality a passage with a gateway at either end near

the Forum, in which stood, as late as the time of Procopius (A.D. 527), a statue of the god. Hence 'Ianus' became a term for an archway or passage, and we hear of 'Iani' in the Forum (*summus, medius, and imus*) as places of business. **Martis**, inspired by Mars.

611-613. **has** is repeated in, and superseded by, **stridentia limina**. 'Here, when the Fathers have resolved on war, the Consul himself, in all the pride of Quirinus' robe and Gabine cincture, unbars the creaking doors.' For **Quirinali trabea** see on l. 187 above. The **cinetus Gabinus** was formed by binding the *toga* round the body by one of its loose ends or lappets. It appears to have been an old fashion preserved on sacred occasions.

614. **voeat pugnas**, 'invokes battle.' **sequitur**, 'takes up the cry.'

620. None but the king or consul could, according to Roman ideas, perform this function: so when Latinus refuses, Juno herself descends to remove the obstacle to war.

622. Imitated from the lines of Ennius, *postquam Discordia tetra Belli ferratos postes portasque refregit*, quoted by Horace, Sat. i. 4. 60.

624. **pars arduus furit** is an anomalous variety of the usual 'sense construction' by which **pars**, used distributively, has a plural verb and adjectives or participles in masc. plur. 'Some mounted on tall coursers storm in clouds of dust.'

626, 627. **leves**, proleptic: 'some rub with unctuous lard the shields till they are smooth, the darts until they shine, and grind their axes on the whetstone.'

629-631. 'Full five great cities set up their anvils to make new weapons.' For **adeo** as a particle of emphasis cp. Aen. iii. 203 *tres adeo*, etc. For the hiatus **turrigerae Antemnae** (in imitation of a common Homeric rhythm) see Introd. p. xviii.

632, 633. 'Helmets they frame to guard the head, and shape the wicker framework of shields.' **umbo**, properly the central 'boss' of a shield.

634. **ducent**, 'forge,' lit. 'draw out' or 'extend' by hammering.

635, 636. **huc cessit**, 'has given way to this.' **recoquunt**, 'recast'; cp. Hor. Od. i. 35. 38 *o utinam nova Incude diffingas retusum in Massagetas Arabasque ferrum!*

637. **classica**, as usually in Latin writers, of the sound or instrument with which soldiers are assembled (Liv. vii. 36, etc.). **tessera**, 'watch-word,' as Liv. vii. 35, etc. : originally a 'die,' or 'cube' (*τέσσερα*), then a 'tablet' or 'tally' passed from man to man as a sign.

638-640. **trepidus**, 'in haste.' **auro trilioem loricam**, 'a corslet of triple-twilled gold,' i. e. golden chain mail like cloth, in weaving which three leashes were employed. Cp. iii. 467 *loricam consertam hamis auroque trilicem. induitur, accingitur*, middle.

641 sqq. The invocation to the Muses is imitated from that in Hom. Il. ii. 484, introducing the catalogue of ships. **Pandite Melioona**, 'throw

open the gates of Helicon,' as though the rush of song were held in by them.

642. *bello*, prob. 'by war,' rather than 'to war.'

643. *iam tum*, 'even then,' before the historical period of Rome's greatness.

649, 650. 'His son Lausus is beside him :' *iuxta* is here adverbial, being found with dat. only in the derived sense 'equally with' (*rem parvam ac iuxta magnis difficultem* Liv. xxiv. 19). *corpore*, periphrastic, as ii. 18 *delecta virum corpora*.

652. *neququam*, because they were doomed to defeat, and their leader to death.

653, 654. 'Worthy of being happier in the father he served,' i.e. 'worthy of a better father to serve.' Notice the repetition of *asset*, a sign of want of finish in the poem.

655. *palma*, gained in some race.

658. *centum angues cinctamque*, etc., i.e. *cinctam centum serpentibus hydram*.

660-662. *furtivum partu*, 'the fruit of secret love ;' cp. *furtim* ix. 546 : *σκότιον δέ ο γέλαρο μήτηρ* Il. vi. 24. *luminis oras*, 'the shores of light,' i.e. the line dividing light from darkness. The phrase occurs twice in the Annals of Ennius, and is often employed by Lucretius.

664, 665. *gerunt*, sc. the troops of Aventinus. The omission of the subject is awkward, and shows that the poem was not finally revised. *dolones*, 'pikes.' *tereti*, 'tapering.' *mucone veraque* may be *hendiadys*—'point of the javelin ;' but more probably they are distinct, 'sword-point and javelin.'

666-669. 'Himself on foot, twisting round him a huge lion's skin, bristling, uncombed, terrific, with white teeth, his head wrapped therein, entered in this guise the palace, uncouth to view, the garb of Hercules binding his shoulders.' *torques* is loosely followed by *indutus capiti* : the meaning apparently being that the skin covers his body, the head with teeth forming a sort of hood. The constr. of *indutus* is like that of the Greek passive as explained on l. 74 above, though the acc. *tegumon* is here not expressed but understood. *umeros*, prob. accusative of the part.

670-672. Tibur was said to have been founded by Tiburtus, Catillus, and Coras, the three grandsons of Amphiarus, king of Argos. Cp. Hor. i. 18. *a circa mite solum Tiburis et moenia Catili*, ii. 6. 5 *Tibur Argeo positum colono. gentem*, loosely placed in apposition to *moenia*.

674. *nubigenae*, the Centaurs were the offspring of Ixion, and a cloud shaped like Juno.

675. *Homole* and *Othrys*, mountains of Thessaly : the former is mentioned in connection with Centaurs, Eur. H. F. 371.

680, 681. *foecis*, 'at the hearth.' The story, as told by Servius, was that the mother of Caeculus was sitting by the hearth, and was struck by a spark, and conceived in consequence. She left the child, when born, at the

temple of Jupiter, where it was found near the hearth by maidens who had come for water. The troops of *Cæcullus* are Hernici and Volsci.

682. *arva Gabinae Iunonis*, 'the fields of Gabian Juno,' i. e. the territory where Gabii was afterwards built.

684, 685. *Anagnia*, the largest town of the Hernici. *quos*, sc. *læs pascis*. *Amasene pater* (like *pater Tiberinus*), the river-god or personification of the River Amasenus, near Anxur.

686, 687. *glandes*, 'bullets' (Gk. *μολυβδίδες*), of a form between acorns and almonds, cast in moulds for slinging. *liventis*, 'dull-coloured.'

690. 'They plant the left foot bare upon the ground, the right is covered by a raw hide boot.' The left foot is bare, in order to tread firmly; the right is covered for protection. This appears to have been the Aetolian custom, according to Euripides, *Meleager*, frag. 534 of δι Θεστίον | παιδες τὸ λαιόν ἵχον διδρύθυλοι ποδός, | τὸ δ' ἐν πεδίλοις, ἀν θλαφρίζον γάρ | ἔχοντες, δι δη πάνταν Αἰτωλοῖς νόμος. Aristotle, as quoted by Macrob. Sat. 5. 19, ridicules this idea, remarking that the *right* foot should be the one left unencumbered. And the men who escaped from Plataea (Thuc. iii. 22) had their *right* foot unshod, their left covered. Virgil has probably imitated Euripides.

695-697. *Fescennium*, *Capena*, and Mount *Soracte*, all in Etruria, a little north of Rome. Mount *Ciminius*, to the west of Soracte. The *Flavina arva* are unknown. The *Falisci* were the people of *Falerii*, a town near Fescennium, and they appear to have been called *Aequi Falisci* because of some connexion with the *Aequi*. Servius however reads *aequos*, taking it as an ordinary adj. 'just.' With *acies* and *Faliscoos* some such verb as *ducunt* must be supplied from *habent*—a very harsh instance of *zeugma*, which perhaps points to an unfinished condition of the passage.

698. *sequuti numero*, 'in even ranks,' rather than 'marching in measured time,' which would also be possible.

701. *amnis*, i. e. the Cayster in Lydia, as is shown by *Asia palus* which follows, *Asius* being here used in its original sense to denote the region round about the Cayster.

702. *pulsa*, 'struck' by the sound.

703-705. 'Sure none could deem that countless crowd a mailclad company: but high in air a cloud of hoarse-toned fowl seemed pressing landward from the sea.' *ex agmine tanto miseroi*, lit. 'to be massed out of so great a multitude.'

706-709. Livy (ii. 16) mentions the arrival in Rome, 502 B.C., of Attus Clausus, driven from Regillus by dissensions among his Sabine townsmen, with a large band of clients, who became the nucleus of the Claudian tribe. *in partem*, cp. iii. 323 *vocamus in partem*, Cic. Fam. xiv. 2. 3 *dolco, quae impensa facienda est, in eius partem te (Terentiam) miseram et despoliatam venire.*

710. *Quirites* here—the inhabitants of Cures in the Sabine territory.

712. *Rosae rura*, the 'Campi Rosci,' as they were called, in the flat valley of the Velinus near Reate.

716. *classe*, 'hosts' or 'ranks'—its early use, afterwards restricted to naval forces. Livy (iv. 34) seems to overlook this use, *Classi pugnatum apud Fidena* . . . *retulere*; *rem aequa difficultem atque incredibilem, nec nunc lato satis ad hoc amne*. *Hortinae*, Horta was a town on the Etruscan side of the Tiber: but perhaps the Sabine territory once extended across the river. *populi Latini* is obscure, as it is the Sabine tribes which are being enumerated. The reference is apparently to some Latin settlement in the Sabine territory, but nothing is known about it.

717. *Allis*, where the Gauls, under Brennus, defeated the Romans in 365 B.C. on July 18, hence called *dies Alliensis*, and held a *dies nefastus*.

718. *maevus*, 'fell.' The storms about Orion's setting were proverbial.

720. *sole novo*, i.e. the first warmth of summer. *vel cum denzae*, etc. a poetical variety for *vel quam multae aristae torrentur*, etc.

722. *conterrita*, sc. *est*.

724. *Halaesus* is called *Atrides*, Ov. Fast. iv. 73; but from x. 417 sqq. it is clear that Virgil does not regard him as Agamemnon's son, and *Agamemnonius* is probably used loosely for 'Greek'; as all Trojans are *Aeneadas*. The troops of Halaesus are from the vine district on the Vulturnus, famous for the Massic and Falernian wines.

725. *rapit*, 'hurries.' *felicia Baccho*, 'fruitful with wine.'

727. *patres*, here in its ordinary sense. *Sidicinique iuxta aquora*, sc. *misere*, 'and those whom the neighbouring plains of Sidicinum sent,' *iuxta* being adverbial.

729. *Saticulus*, native of Saticula, a town a little north of Capua. *asper*, 'hardy.'

730-732. *aclydes*, 'rounded' (*teretes*) clubs studded with spikes, and attached to a thong, by which they could be recovered after being thrown. *caetra*, a leatheren 'target.' *communis*, 'for close quarters.'

734. *Oebalus*, not satisfied with the small and barren kingdom of Capreae, extended his rule to the mainland: the places here named being north of the Sarnus, in Campania or Samnium. *Sebethida*, Sebethus was a small stream near Naples.

735. The *Telebone* in Homer are pirates who occupied islands near Leucas. Subsequently some of them settled in *Capreae*, the island in the bay of Naples, famous as the place to which Tiberius retired.

741. *cateinas*, 'javelins' on the same principle as the *aclydes* above.

744. *Merrae*, unknown.

747. *Aequicula*, sc. *gens*, i.e. the *Aequiculi* or *Aequi*, a tribe in the north of Latium.

750. *Marruvia*, Marruvium was the capital of the Marsi.

751. *fronde et felici oliva*, hendiadys. *felici*, 'rich,' 'fruitful.'

756. Imitated from Il. ii. 859 δλλ' οὐκ ολονούσιν ἔρισσατο κῆρα μέλαινας,
κ.τ.λ.

757. *in vulnera*, 'helped against wounds.' Some MSS. give *in vulnere*.

761. *bello*, probably with *pulcherrima*, 'most glorious in war,' rather than with *ibat*.

762. *mater Aricia*, the nymph Aricia, mother of Virbius, who gave her name to the place Aricia.

764. *pinguis et placabilis*, 'rich and gentle,' i. e. where the goddess is appeased with many a sacrifice. Cp. ix. 585 *pinguis ubi et placabilis ara Palici*. The words are apparently quite general in their reference, and are not intended to point a contrast between this altar and that in the Tauric Chersonese, where human victims were offered. In fact Silius Ital. (iv. 368, viii. 364) calls the place *immitis*, because of the human sacrifices once offered there.

766-769. *occiderit*, perf. subj. (with aorist force) owing to *oratio obliqua*. *patrias explerit poenas*, 'satisfied his sire's vindictive hate.' *turbatis*, 'frightened.' *Paeōniis* (Παέωνις), 'medicinal,' from *Paean*, the god of healing, is a trisyllable by synesis.

777. *exigeret*, final subj. (*ubi = ut ibi*).

779, 780. 'Since, scared by monsters of the deep, they flung upon the shore the driver and his car.'

781. *haud setius*, 'none the less'—i. e. in spite of his father's fate.

784. *vertitur*, 'moves,' like *versatur*, *στρέφεται*.

787. *illa* is an anacolouthon, referring to *Chimaeram*.

788. *crudescent*, 'grow violent,' lit. 'become raw,' an expressive metaphor; cp. Georg. iii. 504 *coepit crudescere morbus*. It is imitated by later prose writers, e. g. Tac. Hist. iii. 10 *crudescere sedatio*.

789-792. 'On this smooth shield Io, with uplifted horns and heifer's bristling hide, was blazoned all in gold, a mighty theme—Io, and Argus the maiden's keeper, and Inachus her sire, pouring a river from his graven urn.' Io and Inachus are introduced because of the connexion of Turnus with Argos. *argumentum*, 'a subject,' handled by a speaker, writer, or artist; Cic. Verr. iv. 56. 124 *Ex ebore diligentissime perfecta erant argumenta in valvis*, *auro insignibat*, lit. 'marked with gold:' the device being a relief in gold fixed upon an iron shield. *urna*, river-gods were commonly represented as pouring streams from a pitcher.

794. *Argiva pubes*, i. e. the soldiers from Ardea, which was an Argive colony. See on l. 410 above.

795. The *Sicani*, whom Virgil identifies with the Siculi, were old inhabitants of Latium, from whence they spread southwards into Sicily.

796. The *Sacraui* were a mythical people. *Labici*, natives of Labicum. *picti scuta*, 'with painted shields:' see on l. 74 above.

799. *Ciraeumque ingum*, 'the promontory of Circeii.' See on l. 10 above.

800. *Feronia*, an old Italian deity worshipped chiefly in Etruria and the Sabine territory. She was goddess of fields and fertility, also of freedom from slavery (Nettleship, 'Contributions to Latin Lexicography,' a. v.).

801. 'Satura's dark pool' was probably somewhere in the 'Pontine Marshes,' formed chiefly by the stagnation of the Usens and Amasenus.

804. *florentes aere*, 'in gleaming steel,' so xi. 433; cp. *bina lucernarum florentia lumina flammis* Locr. iv. 450, *flammai fulserunt flore coorto* i. 900. *Ennius et Lucretius 'florens' dicunt omne quod nitidum est* (Servius).

805. For the pleonastic use of *illa* for emphasis cp. vi. 592 *et pater omnipotens densa inter nubila telum Contorsit, non ille faces*, etc.

806, 807. *assueta manus*, for the constr. see on l. 74 above. *virgo* is emphatic, 'for all her maidenhood.' *pati*, sc. *assueta*, *dura* going with *proelia*. Others, less probably, take *dura pati* together, 'strong to endure,' a Greek construction.

808-811. 'She would skim even the surface of yet-standing corn without having hurt the tender ears as she passed, or move across the sea poised lightly o'er the swelling billow, nor let the waters touch her flying feet.' *volaret, ferret, tingeret*, potential subjunctives. The change of tense in *laessisset* seems best rendered as above: its force being 'she would fly . . . nor afterwards would it be found that she had hurt.' *intactae, sc. false*. The idea of the description is from Il. xx. 226-229, where the mares of Erichthonius, it is said, actually *did* fly in this manner—

αι δ' οτε μήν σκιρτφεν ἐπὶ ζείδωρον δρουραν,
δέρον ἐπ' ἀνθερίκον καρπὸν θέον οὐδὲ κατέκλαν·
δλλ' οτε δὴ σκιρτφεν ἐπ' εὐρέα νῶτα θαλάσσης,
δέρον ἐπὶ βργμίνος δλὸς πολιοῦ θέσκον.

NOTES TO BOOK VIII.

IN this book, Virgil, in order to provide Aeneas with Italian allies, avails himself of the legend of Evander, the mythical introducer of a foreign civilisation about sixty years before the Trojan war. The opening lines show Turnus mustering his forces (ll. 1-17); then we have the river-god Tiberinus appearing to Aeneas in a dream and bidding him seek Evander (ll. 18-65): upon which Aeneas sails up the stream to Pallanteum, Evander's town, and is kindly received by the king, whom he finds keeping the feast of Hercules (ll. 81-113). Evander tells the story of Hercules' exploit in slaying the monster Cacus, and the praises of Hercules are sung (ll. 184-305); after which the king discourses on Italian history and shows the spots hereafter to be famous in Rome (ll. 306-369). Venus asks Vulcan for divine armour to protect her son, and the Cyclopes are set to work (ll. 370-453). Evander sends a force under his son Pallas with Aeneas, and advises them to ask aid of the Etruscans of Caere, long in revolt against their savage king Mezentius (ll. 454-607). Arrived at Caere, Aeneas is met by Venus bearing the armour made by Vulcan, and the book closes with a full description of the shield (suggested by that of Achilles in Iliad xviii), on which are engraven the future destinies of Rome, particularly the victory of Actium and the exploits of Augustus (ll. 608-731).

In the episode of the worship of Hercules, the god now honoured by the Stoic supporters of Roman orthodoxy, Virgil sheds a poetic lustre over the revival of the old state religion by Augustus (see Nettleship, 'Suggestions,' pp. 19, 38-40): while that of the shield of Aeneas gives another opportunity, such as was afforded by Anchises' exposition of the *anima mundi* in Book VI, of descanting on the great names and deeds of Roman history. Both episodes, therefore, are strictly in harmony with the general purpose of the epic.

1. *belli signum*, 'the flag of war,' such as that which was hung over a Roman general's tent before battle (Dion Cass. 37. 28).

3. 'When he roused his fiery steeds and clashed his armour:' the words might refer to some ceremonial act on the part of the commander, but more probably they are merely a general picture of the bustle of warlike preparation.

4. *tumultu*, technically a rebellion in Italy or Gaul, here generally a 'rising.'

6. *primi*, adverbial, with *cogunt*.

8, 9. **vstant**, 'strip;' so *fines vastare rivibus*, Hirtius de Bell. Gall. viii. 24. **Diomedis urbem**, Argyripa (Arpi) in Apulia, the similarity of the name to Argos perhaps suggesting the legend of the colonization of the place by Diomedes.

10-13. **petat**, subj. with final relative. On *edocet* depend six infinitive clauses, one of them (*dicere*, l. 12) having another dependent upon it.

15-17. **quid struat**, sc. Aeneas. *ipse* is generally taken to mean Diomedes, who as an old enemy of Troy would be more likely to be threatened than Turnus or Latinus. But it is certainly more forcible if taken of Aeneas, the general sense being, 'what he is about he knows best himself.'

18-25. 'Such is the stir in Latium; and seeing all this the hero-descendant of Laomedon tosses in a great surge of care—now here, now there, he throws his nimble thought, and hurries it to this side and to that, and bids it scour all the field. Like the dancing light from water in brazen vats, when shot back by the sun or the reflection of the radiant moon, it flits free over all the place, and now is lifted high in air and strikes the ceiling of the roof above.' The simile is suggested by Apoll. Rhod. iii. 755 (of Medea's fluttering heart) Πυκνὸς δέ οἱ κραδῆ στρέθεν ἐντοσθεν ἔθνεν, 'Ηλίου δὲ τὸ δύμοις ἐντάλλεται αἴγλη' 'Τόπος ἔφενούσα, τὸ δὴ νέον ἡδὲ λέβητι 'Ιἴε που δὲ γανλῷ πέχνεται· η δὲ ἐνθα καὶ ἐνθα' Οὐκέτη στροφίλυγγη τινάσσεται δίσσοντα. Lines 20, 21 are repeated from iv. 285, 286. For *dividit*—'to send in different directions' cp. Catull. lxii. 15 *Nos alio mentes, alio divisimus aures* ('we have let our minds diverge one way, our ears another'). Tennyson's imitation, 'this way and that dividing the swift mind,' does not bring out this force of *divido*.

27. **alitum**, an anomalous genitive found in Lucr. and other poets, and due to the exigencies of dactylic verse; Martial xiii. 61 has *alitum*.

30. **seramque**, etc., 'and late upon his limbs let slumber steal' (K.).

31. **fluvio amoeno**, abl. of quality with **Tiberinus**.

37. **eterna** with **servas**, 'keepest Troy for ever.'

40. **tumor**, etc., 'the swelling wrath of Heaven has all given way.'

42 sqq. The prophecy of Helenus (iii. 389 sqq.) is here repeated almost verbatim; and Ribbeck supposes that *iamque tibi . . . haud inoerata cano* is interpolated. But the lines occur in all MSS.; and Sil. Ital. vii. 179 (*ne falsa putes haec singera somnum*) seems to imitate l. 42. The mere fact of repetition is no argument against genuineness: and Gossrau on this passage cites some twenty-five instances from Virgil of the verbatim repetition of one or more lines.

44. **capitum**, descriptive gen. after **fetus**, 'thirty head of young.'

46. Omitted by a majority of the best MSS. External evidence is thus against it; and it only embarrasses the context, the site of Lavinium being twelve Roman miles from the Tiber. But it occurs in the prophecy of Helenus, which Virgil may prefer to repeat entire. Without it **ex quo** . . .

ex quo prodigio, or ex quo tempore; with it ex quo loco—'whence Ascanius shall found Alba.'

48. *clari*, 'of famous name.' Alba was so called from the white rocks on which it stood.

51-54. Evander, the descendant of the Arcadian hero Pallas, came to Italy with his followers, and founded on the Palatine Hill a city which he called Pallanteum. The legend probably originated in the similarity of the names. *proavi*, 'ancestor.'

57. 'Myself will lead you along my banks right up the stream;' cp. *recto limite*, vi. 900.

59. *cadentibus*, 'when first the stars begin to set,' i.e. at break of dawn.

61. *victor*, i.e. *post victoriam*. Tiber will claim his due when Aeneas is a conqueror.

64. *caeruleus*, a common epithet of sea- and river-gods, e.g. G. iv. 388, l. 713 below. The Tiber is usually *flavus*.

65. 'Here rises (i.e. 'shall rise'—prophetic present) my stately home, the head over proud cities.' Thus the Tiber's *magna domus* is Rome. This seems the best interpretation, though the sense of *exit* is rather strained. Other renderings are (1) 'here is my mighty home: my source issues from lofty cities.' But the latter statement is contrary to fact. (2) 'here issues my great abode, the head over proud cities,' *magna domus* being understood of the whole of the river between Rome and Ostia—a harsh expression.

74, 75. 'Wherever be the spring where the deep pool holds thee thus compassionate to our woes, whatever the soil on which thou goest forth in beauty.' River-gods were supposed to live in the caves whence issued the rivers' springs.

76. *honore* = 'sacrifices:' cp. i. 632 *divum templi indicit honorem*.

77. *corniger*, river-gods were often represented with bull's horns, either as a sign of strength, or (less probably) as an emblem of their branching mouths: cp. Hor. Od. iv. 14. 25 *tauriformis Aufidus*, Eur. Ion 1261 *ταυρόμορφον δύμα Κηφισοῦ πατρός*. *fluvius*, probably poetical use of nominative for vocative, as *Messapus*, xi. 464: though it might be constr. with *celebrabere* = 'as the horned ruler of Italian streams.'

78. 'Only be thou with us, and nigh at hand to seal thy words divine.' *numina*, of divine will revealed; cp. ii. 123 *quae sint ea numina divum flagitat*.

80. *remigio*, = *remis*, as iii. 471 *remigium supplet*.

84. *tibi enim*, 'even to thee;' *enim* is here used in its older sense as a kind of demonstrative particle of emphasis: cp. G. ii. 509 *plausus . . . geminatus enim*; Plaut. Trin. v. 2. 10 *enim me nunc nominat* ('he positively mentions my name').

86-89. 'All through that night did Tiber calm his swelling flood, and staying his onward course, so stood with quiet wave, that smooth, like gentle pool or quiet marsh, his watery floor might lie, and the oar might

feel no toil.' *quam longa est* is connected with *nooto* independently of the time indicated by *leniit*; the phrase is a variety for *totam eam noctem aquis, instrum. abl.*, lit. 'smooth with waters.'

90, 91. *rumore secundo*, 'with cheerful cries,' 'auspicious cheers:' cp. Hor. Epp. i. 10. 9 *Vivo et regno, simul ista reliqui Quae vos ad caelum fertis rumore secundo, Tac. Ann. iii. 29* *Utque haec secundo rumore, ita adversis animis acceptum quod filio Claudi sacer Seianus destinaretur.* The proposal to take the words with *labitur*, and render 'with cheerfulplash of oars,' or 'with favouring rush of waters' is supported by the consideration that men exploring an unknown region would be silent; but it would give an unusual sense of *rumor*, the only parallel for which is Ausonius, *Mosella* 22 *Subterlabentis tacito rumore Mosellae.*

91, 92. For the repetition of *mixantur* in place of a second *et* cp. Ecl. iv. 6 *iam redit et Virgo, redunt Saturnia regna. insustum*, 'with strange surprise.'

94-96. 'All night, all day they ply the oar, past many a winding reach, 'neath many a shady tree, moving on the quiet stream 'twixt verdant woods.' *fatigant*, lit. 'spend the day in ceaseless rowing.' *superant*, 'get past,' cp. l. 58 above. Servius explained *secant silvas* of cutting through the reflection of trees in the water—an ingenious but too artificial idea.

98. *proflī*; see Introd. pp. xvi, xviii.

100. 'Then it was Evander's tiny realm:' *res inopes* being in apposition to *quae*.

102 sqq. On the appropriateness of this episode see Introd. to this book, and note to ll. 185-189 below.

104. *ante urbem*, it was customary in Greece to sacrifice to Hercules outside the walls (Dem. Fals. Leg. § 86). *huic* with *una*: so Servius.

108. *tacitos*, so all the best MSS. Most editors regard it as a gloss on *tacitis*, which was the reading of Servius [*tacitis pro ipsi taciti*]. Reading *tacitis* we must suppose that *videre* is followed first by an acc., then by two infinitives. To make the *ships innumbere remis* is an artificiality not unnatural in Virgil. The construction, however, is clearer with *tacitos*, *viros* or *nautas* being the subject of *allabi* and *innumbere*; and there seems no good reason for setting aside MS. authority.

114. 'Say, what your race, and whence your home?' lit. 'who as to race? whence from home?'

118. *profugos egere*, 'have driven from their land.'

122. *coram*, adverb, 'face to face.'

124. *exceptit*, 'welcomed.' *inhaserit, īv τ' ἀραι οἱ φῦ χειρί* Il. vi. 406.

127. *qui* with *precarī*, a very unusual construction: cp. Plaut. Amph. ii. 2. 17 *prodigali Iovi comprecatam oportuit*, Ter. Phorm. i. 2. 90 *qui mihi sic oret.*

128. *vitta comptos*, see on vii. 154.

129, 130. *non extimui = non extimescendum putavi.* *fores*, conj. in virtual *oratio obliqua*.

132, 133. *didita*, 'spread,' as vii. 144 *diditur rumor*; a Lucretian word—e.g. *in venas cibus omnis diditur*, ii. 1136; *sensiferos motus quae didit prima per artus*, iii. 246. *volentem* is emphatic—'have made me the willing instrument of fate.'

139. *fudit*, 'brought forth'; cp. *Lucr.* v. 917 *tellus animalia fudit*.

141. *generat*, 'is sire of,' an idiomatic use of the present common in *Virgil*, cp. x. 518 *totidem quos educat Udens Viventes rapit*. The action is past: but the fact, rather than the time at which it happened, is dwelt upon.

143, 144. 'In trust thereon I sent no envoys, nor made my first essay of you by cunning': a very strong instance of *zeugma*, some word like *misi* having to be supplied from *pepigi*. *temptamenta pangere*, lit. 'to settle or fix overtures,' a curious phrase, apparently suggested by the ordinary expression *pangere pacem*.

149. i. e. the Hadriatic and the Tuscan Seas, which were called Upper and Lower respectively.

151. *rebus spectata*, 'tested by trouble'; cp. i. 178 *fessi rerum*.

154, 155. *ut*—'how' (exclamatory). The first *ut* goes with *libens*, the second with *recordor*.

157. *Hesione*, sister of Priam and Anchises, and wife of Telamon.

159. *protinus invisere*, 'came on to visit.'

165. *Phēnōn*, a town in Arcadia, and apparently one of Evander's fortresses: cp. *Hom.* Il. ii. 605 (of Arcadian forces) of Φένεόν τ' ινίμονο καὶ Ὀρχομενὸν πολύμηλον.

169. 'And so I have plighted the troth you ask:' i. e. have granted it already, without further parley. Others refer it to the past friendship of Evander and Anchises: but, as Con. points out, it is Evander's reply to *Accipe daque fidem* l. 150.

171. Repeated from l. 571, with the substitution of *laestos* for *tutus*.

175. *reponi* here clearly—'to be replaced.' The vessels had been removed (*sublata*) on the appearance of the Trojans (l. 110 above).

177, 178. *Æneas* with special honour he receives on a cushion of a shaggy lion's hide, and welcomes to a maple throne.' *toro et villoso pelle leonis*, *hendindys*, the *torus* being here the cushion spread on the maple throne. *toro* and *pelle*, local ablatives: *solio*, instrumental abl., lit. 'welcomes with a maple throne.'

180, 181. *viscera*, 'flesh,' as in i. 211. *onerant canistris dona*, 'pack in baskets,' a variety for *onerant canistra donis*: cp. i. 195 *vina cadiſ onerare. laboratae Cereris*, 'dressed corn,' i. e. bread.

183. 'The long chine and sacrificial entrails of an ox.' Cp. the Homeric *νάρηται διηρεκέσσι* Il. vii. 321, Od. xiv. 437; and see above, vii. 176 *perpetuis mensis*.

184. Imitated from the Homeric *αὐτὰρ ἦτει πόσιος καὶ ἀδητός οὐ πορτέο*. *Virgil* says nothing about their thirst, but specifies their hunger twice in different phrases—a sort of tautology very much in his manner: cp. ii.

453 *linen erat cæcæque foræ et pervius usus Tectorum . . . posteaque relictæ, etc.*

185 sqq. According to Livy (i. 7) the worship of Hercules was the only foreign worship introduced by Romulus. Virgil, in upholding it, is thinking of the revival of the old Roman religion which formed part of the policy of Augustus: Hercules being especially honoured by the Stoic supporters of Roman orthodoxy. Lucretius, from the Epicurean point of view, disparages Hercules in comparison with Epicurus, v. 22 sqq.: Virgil is anxious to show that his worship is no idle superstition, such as the Bacchic rites or the worship of strange Eastern gods (*omnigenum deum monstra*, l. 698 below).

189. *facimus*, here used absolutely, 'we are sacrificing:' cp. Ecl. iii. 77 *cum faciam vitula*; and the use of *μέτει* in Greek, and *operari* in Latin. *novamus*, of new rites: 'pay new honours justly due.'

190-192. 'First mark yon cliff with overhanging rocks, these masses in wild confusion flung, this mountain home forlorn and crags that have come crashing down.' *saxis*, instr. abl., lit. 'hung with rocks.' *ut*, 'how' is followed by the indicatives *stat*, *traxere*, because the clause is practically a direct exclamation, and only depends very loosely on *aspice*.

193, 194. *summota*, 'hidden from view.' *facies*, 'form.'

196, 197. *foribusque*, etc., 'and fastened on that portal hung human heads all foul and ghastly pale'—lit. pale with ghastly foulness.

200. *et nobis*, 'to us too,' as well as to the heaven-led Trojans.

202. *tergemini*, 'three-bodied': cp. *centumgeminus*, 'hundred-handed' (of Briareus), *septemgeminus*, 'seven-mouthed' (of the Nile): *geminus* denotes the repetition of the quality.

204. *vallem amnemque*, i. e. the low ground between the Palatine Hill and the Tiber, afterwards the Forum Boarium, in which the Ar Maxima stood.

205-208. *furiis* = the 'madness' that impels to crime, Greek *ἄρη*; cp. i. 41 *furias Aiacis Oili*. Servius read *furiis* (gen. of *fur*), which Henry defends, asserting it to be the reading of one great MS. (Med.); cp. Prop. iv. 9. 11 (of Cacus) *furem sonuere invenci*, *Furi et implacidas diruit ira foræ*. *ne quid fuisset*, 'that nothing might have been untried' (when all was done). *Ne quid eset* would express simple purpose—'that nothing might be left undone:' the pluperf. carries the thought on to the point of accomplishment, by a kind of mental grammar analogous to the constant use of future perfect instead of simple future. The mood here is due to *oratio obliqua*, as part of Cacus' thought. *avertit*, historic pres.; for the meaning cp. i. 472 *ardentes avertit equos*; Cat. lxiv. 5 *Auratam optantes Colchis averttere pellere*.

209. *pedibus*, abl. of description, lit. 'tracks with feet turned forward.'

211. *raptor* with *occultabat* rather than with *versis . . . indicis*.

212. *quaerenti*, dat. ethicus.

213-216. **stabulis**, 'from their pasture ground;' a looser use of the word, which generally = 'cattle yards, folds, or stables.' **magis**, etc., historic infin. **clamore**, abl. of circumst.; 'the hills were filled with lowing as they left' (*relinquebantur a bobus cum clamore*).

218. **custoditis**, 'though guarded.'

219, 220. **exarserat**, pluperf. of instantaneous act: **furoris**, modal abl. = adverb; **atro felle**, descriptive abl. with **dolor**. 'Ilcreon at once blazed furiously out Alcides' sore and bitter wrath.'

222. **turbatum oculis**, 'with terror in his eyes.' The eyes betray fear by their disturbed look: so Liv. vii. 26. 5 *oculis simul ac mente turbatus*. The v. l. *oculi*, nom. plur. (Gosse, Henry), has little MS. authority.

227. **fultos**, etc., 'and by this barrier's support made fast his door.' The stone is let down, like a portcullis, to make entrance impossible; cp. Ov. A. A. ii. 244 *apposita ianua fulta sera*.

228. **que** is elided before **accessum** in the next line. See Introd. p. xix.

233, 234. 'There stood a pointed rock, on all sides steep and craggy, high up behind the cave, most lofty to behold.' **praecisis**, 'cut sheer off,' and so precipitous; **naxis** being the sides of the **silex**, or mass of rock.

235. **dirarum**, 'unclean,' 'foul,' such as vultures.

236-238. 'This rock, as leaning from the height it hung above the stream to the left, he shook with a push full against it from the right, and loosed and tore it from its roots below: then flung it down—as down it fell, high heaven rang, the banks leapt asunder and backward ran the startled stream.' The rock overhung the river on the left: Hercules, pushing against it from the right, made it fall into the river.

245. **super**, 'from above.'

246. **trepidant**, the reading of the best MSS., is perhaps more forcible than the other reading *trepidantque*.

248. **insueta rudenter**, 'roaring in strange fashion,' i.e. uttering sounds unlike those of ordinary human beings.

256-258. 'Alcides chafed in wrath, and dashed with headlong bound through the flame, where the tide of smoke rolled thickest, and the huge cave seemed a sea of murky cloud.'

200, 201. 'Scizes him in tight embracē, and clinging fast compresses his starting eye-balls and bloodless throat.' **in nodum**, as in a knot, i.e. twining his limbs round him. **angit**, 'chokes' or 'throttles,' the word going more properly with **guttur** than with **oculos**. **olios**, squeezed out by the pressure. **siccum sanguine**, seems to imply that the stoppage of blood caused death. Henry argues at length for the meaning 'dry of' or 'unslaked with blood,' cp. ix. 64 *siccae sanguine sauces*; but this would have no point here.

263. **abiuratae**, 'forsworn,' 'denied on oath.'

265. **corda**, accusative after **expleri**, a Greek construction: see on vii. 74.

260-272. The worship of **Hercules** at the **ara maxima** was originally a family worship attaching to the gentes **Potitiae** and **Pinariae**: see Liv. i.

7. 16. The subject of *statuit* is Hercules: cp. Ovid. Fast. i. 581 *constituitque sibi quae Maxima dicitur aram.*

273-275. *in munere*, 'as an honour paid to such high deeds;' cp. v. 537 *quem . . . in magno munere Cisseus Ferre sui dederat monimentum.* Others, less probably, translate 'at the festival in honour of' *communem deum*, 'the god we both revere.'

276. For the association of the poplar with Hercules see Ecl. vii. 61 *populus Alcidae gratissima. biolor*, the leaves being white underneath.

277. *foliis innixa*, lit. 'fastened (to the hair) with its leaves.'

278. *scyphus*, a large cup proper to the rites of Hercules.

280. 'Meanwhile evening is approaching as heaven slopes down,' i. e. as the sky revolves, according to the ancient notion: cp. ii. 250 *vertitur interea coelum et ruit Oceano nox.*

283. *instaurant*, 'renew.' *mensae secundae*, not (as G. ii. 101) of the second course of a feast; but simply repeating the idea of *instaurant epulus*, 'the fresh (or second) board.'

285. The *Sali* were priests of Mars (Liv. i. 20. 3): but Macrobius (iii. 12) states that Mars and Hercules were identified by the pontiffs and by Varro in his 'Satureae Menippeae.' *ad cantus*, 'to sing.'

286. *evincloti tempora*, for the constr. see on vii. 74.

288. *ut*, 'how' (oblique interrog.). *prima*, adverbial. *novereas*, i.e. Juno.

290, 291. Hercules took Troy because defrauded by Laomedon of his reward for slaying a sea-monster: and Oechalia, because its king, Eurytus, refused to give him his daughter Iole. The celebration of the former victory seems *mal à propos* in presence of Aeneas.

292. *fatis Iunonis inique*, 'fate sent (or, caused) by cruel Juno.'

293-295. *mactas*, 'art the slayer of;' see on l. 141 above. *Kylasus* and *Pholus* were Centaurs, cp. G. ii. 456. *Cresia prodigia*, of the wild bull, which, in the common story, Hercules brought alive to Eurystheus.

298-300. 'No shaper could fright thee, not Typhoeus himself, as he brandished high his arms: no lack was thine of counsel when round thee pressed the Hydra with his host of heads.' *nec te ullae facies . . . tenens*, cannot refer to what Hercules saw in Hades, as Typhoeus in Hades could not be described as *ardens arma tenens*. The reference may be (as Con. suggests) to some contest between Hercules and Typhoeus otherwise not recorded: but Virgil may have used words expressing the defiant attitude of an enemy without thinking of exactness in detail.

307, 308. *obitus*, 'overgrown with years' (Sidg.): cp. Ter. Eun. ii. 2. 5 *pannis annisque obsum.*

310-312. 'Wondering, Aeneas turns quick glancing eyes on all around, and feels the charm of the spot; and gladly asks and hears each record of the men of old.'

313. *Evander* is *Romanae conditor auctor*, as having built Pallanteum on the Palatine hill, where Romulus founded his city, and Augustus had his palace.

314. Cp. Lucr. iv. 580, 581 *Hacc loca caprifedes satyros nymphasque*

tenere Finitimi singunt et faunos esse locuntur; on which Munro cites Probus on G. i. 10 *rusticis persuasum est incolentibus eam partem Italiae quae suburbana est saepe eos (faunos) in agris conspici.*

315 sqq. For the conception of aborigines sprung from stocks and stones cp. Od. xix. 163 *Οὐ γάρ ἀπὸ δρύος ἔστι παλαιότερον οὐδὲ πέτρη,* and the legend of Deucalion, alluded to G. i. 63: and for Virgil's description of primitive society cp. Lucr. v. 925 sqq., Aesch. Prom. V. 447 sqq. His combination with it of the notion of a golden age of original perfection is of course inconsistent: see Conington's note.

316. *mos*, 'rule' of life, 'custom' (like the Homeric *Δίκη*, the foundation of law), as opposed to lawless irregularity. Cp. i. 264 (of the civilising mission of Aeneas) *moresque viris et moenia poset*, and Lucr. v. 958 (of primitive man) *neque ullis Moribus inter se scibant nec legibus uti. cultus*, 'culture.'

317. *componere*, 'store up'; cp. Hor. Epp. i. 1. 12 *Condo et compono quae mox deponere possim. parcere paro*, 'husband their gains.'

318. *asper victu venatus*, 'the huntsman's rough fare.'

319. *Saturnus*, the Italian god of sowing (root SA) was identified by the Romans with the Greek Cronus, dethroned and expelled by Zeus; being fabled to have fled to Hesperia and there founded a happy kingdom and a golden age (G. ii. 538).

322. *compositum*, combines the two notions of 'uniting' and 'reducing to order,' the tribes being both *dispersum* and *indocile*. The derivation of *Latium* from *lateo*, which is of course fanciful, appears to be Virgil's own, to give the story a more Latin colour.

326. *decolor*, 'duller'—i. e. iron or brass as opposed to gold.

328, 329. Virgil identifies the *Sicani* and 'Siculi,' the two original but distinct races inhabiting Sicily. According to Thucydides (vi. 2. 2) the Sicani were Iberian immigrants, while the Siculi came from Italy. *posuit*, 'laid down,' and so 'changed.'

330. Virgil seems to echo Lucr. v. 33 *Asper, acerba tuens, immani corpore serpens.* This description of the mythical *Thybris*, and the legends making him a robber-chief, are possibly due to a fancied etymology connecting the name with *θύμης*. It is, of course, a variety of 'Tiberis.'

331, 332. *cognomine* with *diximus*, 'by name.' To explain *et quo cognomine* as—'from which (i. e. whose) name,' or 'from whom as eponymous' (*cognomine* adjct.), seems less likely.

333. *pelagiique extrema sequentem*, 'towards Ocean's utmost bounds;' said (as Heyne points out) of a Greek making his way to the Westward.

336. *Carmentis* (or 'Carmens'), the prophet mother of Evander: Ov. Fast. i. 467 *Ipsa mons, quae nomen habes a carmine ductum.* Livy calls her 'Carmenta.'

337-339. The altar of Carmentis was close to the Carmental gate. This gate was afterwards called the *porta soelerata*, being that through which the Fabii passed to the fight on the Cremera. *honorem*, in apposition to the previous clause, the *honor* being the naming of the gate.

342, 343. **Asylum**, the asylum or place of refuge, established by Romulus (Liv. i. 8) in order to increase the population of his city by the accession of refugees. It was said to have been situated between the two summits of the Capitoline Hill. *rettulit*, 'made,' like *reddidit*; or perhaps 'proclaimed': but the word appears to be employed in an unusual sense here. **Luperca**, a cavern under the west corner of the Palatine hill (Burn, 'Rome,' p. 156), connected with the worship of Lupercus, an Italian pastoral deity, who was identified with the Greek Pan Lycaeus (*λύκειος* being supposed to be derived from *λύκος*, as Lupercus from *lupus*).

344. 'Called after Parrhasian (i. e. 'Arcadian,' from the old city Parrhasia) fashion the place of Lyccean Pan.' Virgil supposes the dedication of the place to Pan Lycaeus, the god of Arcadia, to have been due to the Arcadians under Evander.

345. The district behind the buildings north-east of the Forum was called **Argiletum**, and was apparently a *locale* of booksellers' shops, as Martial bids his friends go there to buy his books (i. 3, l. 117). Cicero (Att. xii. 32) says he had property there. Popular etymology connected it with the 'death of Argus,' a treacherous guest of Evander: Varro (L. L. v. 157) derives it from 'argilla,' stating that potter's clay was found there (Burn, p. 249).

346. **testaturque locum**, 'calls the spot to witness' that he was justified in putting his guest Argus to death.

347. **Tarpeiam sedem**, 'the Tarpeian temple,' i. e. the Capitol, *Tarpeius mons* being the old name of the Capitoline hill.

348. **aurea**, even the roof of the Capitol, according to Pliny, 33. 3, was gilded. *olim*, 'then,' the original sense of the word (from *olle* = *ille*): cp. Plaut. Trin. 2. 4. 122, *olim terra quoniam proscinditur In quinto quoque sulco moriuntur boves*.

349, 350. 'E'en then its solemn awe made trembling peasants fear the spot, e'en then they quaked before the wood and rock.'

353, 354. **aegida**, the aegis or shield of Jupiter (see on l. 435 below), which when shaken emitted storms, hence **migrantem**: cp. Homer's *ἔρεμοντιν αἴγιδα* Il. iv. 167. **nimbos cioret** recalls the Homeric *νεφελογύρετα Ζεύς*.

355-358. These legends may be traced to the religious feeling which inspired to divine origin, as the story of Evander and his Arcadians may be traced to the desire to connect 'Palatium' with the Greek language (Burn, 'Rome,' pp. 28, 29).

361. **Carinis**, the name of a quarter in Rome. *lautis*, 'stately;' from the houses of wealthy Romans which stood there—e. g. of Pompeius, seized by Antony, and, on his death, confiscated by the Emperor, and finally sold by Trajan to the Gordian family (Gibbon, ch. vii). Mr. Burn places it on the west end of the Esquiline, perhaps including part of the depression between that and the Caelian hill; see 'Rome and the Campagna,' p. 230.

363. **subiit**, on the lengthening of the final syllable see Introd. pp. xvi, xvii.

364, 365. **aude**, of moral or mental effort, like *τἀγθι*. **finge**, 'make,' or 'fashion.' 'This,' says Mr. Myers, 'is the couplet which Fénelon could never read without admiring tears:' and Prof. Sellar ('Virgil,' p. 411) selects it as an example of the power 'of stamping some grave or magnanimous lesson in imperishable characters on the mind.'

370. Notice the forcible position of **mater**, 'distracted with a mother's fears.'

375-378. **debita**, 'doomed' (sc. *vastationi*). **artis opisque tuae**, 'from (i. e. granted by) thy skill and power.' **exeroere**, 'to task'—i. e. set in motion; cp. i. 430 *apes exercet sub sole labor*.

382-384. 'So after all (*eadem*—I who never asked before) I come a suppliant, and pray the godhead I revere for arms; a mother pleading for her son.' **sanctum**, as being her husband. Thetis (*filia Hersei*) makes a similar request for her son Achilles, Il. xviii. 428: and that of Aurora (*Tithonia coniunx*) for her son Memnon probably occurred in the 'Aethiopis' of Arctinus, one of the writers of the Epic Cycle.

387-392. 'She spake; and round and round her snowy arms with soft embrace enwrap her faltering spouse. At once he feels the wonted fire; the warmth of passion as of old (*notus*) thrills all his veins, and courses through his yielding frame; swift as at times beneath (lit. burst by) the flashing bolt a fiery rent gleams out along the storm-cloud.' Lucretius (vi. 96 seqq.) associates lightning with bursting of the clouds; and Virgil varies the idea by calling it the rent itself through which the light issues. **laeortis**, instrum. abl.; **amplexu**, abl. of manner. **olim**, 'at times'; cp. Hor. Sat. i. 1. 25 *ut pueris olim dant crustula blandi Doctores*. **tonitru corusco**, 'flashing thunder,' is a bold expression; but the rhythm of the lines demands that *corusco* should be taken with *tonitru*, and not (as most editors) with *lumine*.

398. **vetabant**, in its proper imperfect sense: had Venus asked, there was nothing at the time to prevent the fate of Troy being postponed (not altered).

402, 403. **electro**, a metal compounded of gold and silver. **animae**, 'wind,' i. e. bellows-blasts. Instead of finishing the sentence (after **valent**) with a clause expressing 'all shall be yours,' Virgil substitutes an equivalent clause, 'cease to throw doubt upon your power' (to move me).

407, 408. **prima quies expulerat somnum**, 'as soon as his first rest had driven sleep away,' i. e. when the first or soundest sleep was over. **abactae**, 'departing,' the past part. doing duty for the present, as in l. 636 below (*Circensibus actis*).

409. **tolerare**, 'support.' **tenui Minerva**, 'Minerva's fine craft,' the goddess of spinning being used for spinning itself, as *Ceres* for bread, etc. *tenui* probably refers to the 'fineness' of the work rather than the 'scantiness' of the pay.

414. *tempore illo*, 'at that time.'

416. *insula*, i. e. *Hier*, one of the Aeolian isles between Lipare and Sicily (*Sicanius latus*).

419-421. *Aetnaeum*, 'like those of Aetna.' *referunt gemitus*, 'echo.' *stricturæ Chalybum*, 'the smeltings of the Chalybes' (Con.) : *strictura*, lit. 'a compressing,' and so the metal squeezed or separated from the ore.

423. *hoe*, archaic form of 'huc,' frequently in Plautus.

425. *Brontesquæ*, see Introd. p. xvii.

426. 'Shaped by their hands, with part already polished.'

429. *radios*, 'lengths' or 'shafts' in reference to the conventional representation of the thunderbolt as a sort of bundle of darts. *imbris torti*, 'hail' (*constricti et coacti in grandinem*, Servius). Sidg. prefers to take the words more generally ('writhen storm'): but Virgil appears to be describing the component parts of a thunder-storm—hail, rain, lightning, wind.

432. *flammisque sequacibus iras*, 'and wrath with a train of fire.'

434. *instabant*, with accus. 'were busied on;' more usually with dat.

435-438. *negida*, the breastplate of Pallas (*in pectore*, l. 437). In Homer the negis is the shield of Zeus, flashing forth terror (prob. from same root as *diōs*). In works of art, on statues of Athénæ, it appears as a sort of goatskin, covered with scales, with the Gorgon's head in the middle, and worn either as a cloak over the shoulders, or as a breast-covering. The change in the conception was probably due to a fancied derivation from *oīs*, a goat. *turbatæ*, 'disturbed' or excited by passion, 'angry': so above, l. 222, of eyes disturbed by fear. *squamis auroque*, *hendiadys*, 'were shaping with golden scales.' *desecto vertentem lumina collo*, 'rolling her eyes though her head was lopped.'

441, 442. 'Now strength must ye employ, now nimble hands, now all your sovereign skill.'

447-449. 'A mighty shield they plan, to bear the brunt of every Latian spear, and fold on fold its seven layers bind.' *orbes*, circular layers of metal. Lines 449-453 are repeated from G. iv. 171 sqq.

454. *Lemnus*, because Hephaestus, when thrown from heaven by Zeus, fell upon the island of Lemnos, which was afterwards regarded as sacred to him.

457. *induocitur artus*, middle use of passive, in imitation of Greek : cp. ii. 511 *ferrum cingitur*.

459. *Tegeaum*, from Tegea, i. e. Arcadian.

460. 'Flinging back a panther's hide that hung from his left'; i. e. the hide was thrown round his left shoulder. *retorquens* = *retortum gercus*, a Virgilian usage : cp. vii. 666 *ipse pedes, tegumen torquens immane leonis.*

463. *secretæ*, 'retirement.'

465. 'Aeneas too was astir betimes.'

468. *lito*, 'free,' i. e. in private.

472. *pro nomine tanto*, 'to match our great name.' 'Small is our power for martial aid, though great our name.'

475. *regnis*, abl. of respect—'rich in kingdoms': i.e. an army with many tribes joined together in it.

479. *urbis Agyllinae*, Agylla or Caere. Etruria was traditionally supposed to have been colonised from Lydia: so *Lydius Thybris*, ii. 781.

485-488. 'Nay, he chained the living to the dead, hand joined to hand, and face to face—a monstrous torment! and in such foul embrace, all streaming o'er with noisome decay, he slew them by a lingering death.' *tormenti genus*, in apposition to the sentence, has, as Con. points out, something of the force of an exclamation.

489. *infanda furentem*, 'the frantic monster' (Con.). *infanda*, adverbial use of accusative with participle.

495. *praesenti Marte*, 'instant war' (Sidg.).

499. *Maeonia*, the old name of Lydia, seems to stand here for Etruria.

500. 'Flower and pride of an ancient nation.'

503. *optate*, 'choose.'

505. *oratores*, 'ambassadors': see on vii. 153.

506, 507. *suocadam*, conj. in *petitio obliqua* implied by *mandat insignia*.

508-513. 'But from me does age with slow chill blood outworn by years, and strength unready for brave deeds, withhold the chief command. My son would I urge, were 't not that, of a Sabine mother sprung (lit. of mixed blood in regard to his Sabine mother), a half Italian is he. Do thou, whose years and race alike are blest, whom Heaven's self calls, now enter on thy reign, brave chief of Troy and Italy alike!' *partem patriae*, his native land was partly Arcadian, partly Italian.

519. *suo munere*, 'as his own gift,' has much better MS. authority than the other reading *suo nomine*, 'in his own name,' 'on his own account.'

520. *defixi*, poetic variation for *defixa*.

522, 523. 'They stood musing on many a peril in their own sad hearts (and would have gone on musing) had not Cytherea sent a sign (viz. thunder and lightning) from the cloudless sky.' The true apodosis (*dintius putassent*) is suppressed; see on vi. 358 *iam tuta tenebam, ni gens crudelis . . . ferro invasisset*.

524. *improviso*, adverb; not with *aethere*.

525, 526. *ruere*, i.e. with the crash; 'all Nature reeled.' For *Tyrrhenus tubae clangor* cp. *Nemeaeus hiatus leonis*, Lucr. v. 24. The trumpet was supposed to be a Tyrrhenian invention: cp. Soph. Aj. 17 *κύθανον Τυρρηνικόν*.

528, 529. *inter nubem* seems inconsistent with *regione serena* and *per nubem*; but perhaps it is used loosely for the sky, cp. v. 525 *volans liquidis in nubibus*; or (as Con. suggests) as a medium through which the armour is seen 'veiled in cloud.' *pulsa*, 'clashed.'

532, 533. *protecto* strengthens and varies *ne vero* (= *μηδήτερα*), being itself

a particle of emphasis almost = *vero*. 'Ask not, my friend, ask not, I pray, what hap these portents bring. 'Tis I am called by Heaven.' **Olympos**, dat. of agent, poetical usage with a passive verb.

534. *oedicit*, 'predicted' or 'promised,' from the fact of oracles being often delivered in verse. This promise of Venus has not been mentioned before: and Gossrau is perhaps right in inferring from the hemistich (l. 536) that Virgil had not fully worked out the passage.

539. Repeated from i. 101.

542-544. 'First he rekindles the fires smouldering on the altar of Hercules, and with joy approaches the hearth-god of yesterday and the small household deities. **Herouleis**, etc., lit. 'the altar smouldering with Herculean fires.' The altar meant is plainly the *Ara Maxima*, and not, as many editors suppose, a small private shrine of Hercules in Aeneas' lodging. **hasternum larem**, the Lar whom he had worshipped yesterday. Aeneas, as a guest, worships the Lar and Penates of Evander. **adire**, used specially of approaching in worship.

548-550. 'The rest drop down the stream, borne idly on the favouring tide, to tell Ascanius of his father's fortunes.' **prona**, cp. G. i. 203 *prono rapit alveus anni*. **rerumque patrisque**, hendiadys.

551, 552. *dantur*, i. e. by Evander. **exsortem**, 'a special steed.'

555. *limina regis*, 'the doors of the Tyrrhene King,' i. e. to seek the king in his abode. The king is Tarchon (l. 506 above). The MSS. are in favour of the reading *litora*, and it is true that the Tyrrhene army was encamped by the sea-shore (l. 497 above). But *litora regis* could hardly mean 'the king's camp on the shore.'

556, 557. *periclo*, dat., 'fear comes nearer to danger,' i. e. 'fear treads on the heels of danger'; the fear increases as the danger approaches. To take *periclo* as abl. of cause ('fear comes nearer owing to the danger'), is a much less probable rendering.

559. *inxpletus lacrimans*, adj. for adv., cp. G. iv. 370 *saxosus sonans*, Aen. iii. 70 *lenis crepitans*, v. 764 *creber aspirans*. The MSS. vary between this reading and *inxpletum lacrimans*, or *inxpletus lacrimis*: but the two latter would easily be derived from the first.

564. **Peronis**, see on vii. 800.

565. *terna arma novenda*, 'triple arms had he to bear,' i. e. when slain and stripped of his arms, he came to life again with a fresh suit of armour, till he had been slain thrice. The words might mean 'thrice had arms to be taken up against him'; but the expression *totidem exuit armis* in l. 567 is in favour of the other rendering.

569, 570. *finitimo huic capiti = mihi finitimo*. *dedisset*, 'had caused,' a common usage in Virgil and elsewhere: cp. *funera dare* G. iii. 246; *dant cuneum* Aen. xii. 575: and see Munro on *Lucret.* iv. 41.

576, 577. The emphasis is on *visurus*, etc., 'if to live be to see him and to meet him again, then grant me life: no trial is too hard to bear': lit. 'I endure to bear any trial.'

585. *iamque adeo*, 'and now;' enclitic use of *adeo* after adverb and pronouns: cp. *haec adeo, teque adeo, nunc adeo*, etc. in Virgil.

588. *pictis*, 'painted,' or perhaps 'inwrought,' as Livy (ix. 39, 40), speaking of the armour of the Samnites, appears to use *picta* as synonymous with *caelata*. For *conspicetus* = 'conspicuous' cp. Liv. xxi. 4 (of Hannibal) *vestitus inter aequales excellens; arma atque equi conspiciebantur.*

504. *qua proxima*, etc., 'where the goal of their journey is nearest;' i. c. they take the shortest route.

596. The rhythm imitates the sound of galloping horses. *quadrupedante*, galloping, i. e. lifting all four feet at once: cp. xi. 612 *perfractaque quadrupedantum Pectora pectoribus rumpunt* (by charging at full gallop). *putrem*, 'crumbling,' is suggestive of dust.

597-599. 'Near Caere's cool stream stands a mighty grove, with olden reverence hallowed far and wide; all round it is hemmed in by encircling hills, which enclose its dark pine forests.' *nigra abiete*, descriptive abl. with *nemus*. Macrobius cites the line with *cingit*, to which *nemus* would be nom. and *nigra abiete* modal abl.; but all MSS. give *cingunt*. On the *Caeritam amnis* (now *Vaccina*) see Dennis, 'Etruria,' i. p. 228 'Insignificant as this turbid brook may appear, let the traveller pause a moment on the bridge, and bethink him that it has had the honour of being sung by Virgil The large natural mound close to the bridge may be the *celsus collis*, whence Aeneas gazed on the Etruscan camp.'

601. *diemque*, they instituted an annual festival in his honour.

603. *tuta locis*, 'sheltered in its position,' abl. of respect.

605. *tendebat* (sc. *tentoria*), 'was encamped,' a military word. *latis arvis*; at this day, standing by the stream, 'the eye wanders over bare undulating downs, the *lata arva* of ancient song' (Dennis, p. 228).

610. 'When in the quiet vale afar she spied her son's retreat by the cool stream.' For *procul et secretum* cp. *longius ex altoque*, G. iii. 238, *extremus galeaque ima*, v. 498. *et gelido*, one or two MSS. give *egelido*, which some editors adopt, regarding *e* as intensive (cp. *edurus*, G. iv. 145). *egelidus* is used = 'cold' in Plin. N. H. xxxi. 2. 6 *Albulae aquae egelidae* (θάρα φύξη, Strabo); but its ordinary classical sense seems to have been 'lukewarm,' 'tepid,' e. g. Catull. xlvi. 1 *Iam ver egelidos resert tefores*; Columella (A. D. 42) x. 282 *Nunc ver egelidum, nunc formosissimus annus*; Ovid, Am. ii. 11. 10 *Et gelidum Borean, egelidumque Notum*; Celsus (A. D. 37) *Ulcus, si hiems est, egelida, si aliud tempus, frigida aqua fo- vendum*; Suetonius (A. D. 116) Aug. 82 *perfundebatur egelida aqua, vel sole multo calefacta*. It is difficult to accept, on weaker MS. authority, *egelido*.

611. *ultra*, of anything beyond what would be expected. Here 'suddenly' (Con.) may express the meaning.

612. *en* with *munera*, not with *perfecta*. *promissa*, promised by Venus to Aeneas (cp. ll. 531, 535 above).

622. *sanguineam*, 'blood-red,' referring to the colour, as the following simile shows.

624, 625. 'The polished greaves of electrum and fine gold, the spear, and the shield, a work of untold marvel.' The greaves are of *electrum*, (a compound of gold and silver) inlaid with gold 'smelted again and again' (*recooto*), and so 'refined.'

626 sqq. In Virgil's description of the shield of Aeneas every scene is a prophetic conception of events in Roman history, culminating with the glories of Augustus; the whole is thus strictly in harmony with the leading purpose of the poem, as an epic of national glory. The Iliad is an epic of human life: and so we find in Homer's description of the shield of Achilles (Iliad xviii. 478 sqq.) a representation of the varied spectacle of human life—in city and country, in peace or war; ploughing, reaping, vintage, cattle; with music and the dance. The general idea of Aeneas' shield is of course suggested by that of Achilles; but the only detail common to the two is that of the ocean stream (Il. xviii. 607; Aen. viii. 671): and Prof. Sellar well points out ('Virgil,' pp. 319, 320) that this passage, like the descent into Hades of Aen. vi. compared with the *visus* of Odys. xi., is a typical illustration both of 'the relation of Virgil to Homer, and his point of departure from him.' An ingenious artistic restoration of Homer's shield, and a comparison with that of Virgil here and the 'shield of Heracles' ascribed to Hesiod, will be found in Mr. A. S. Murray's 'History of Greek Sculpture,' ch. iii. Mr. Murray thinks 'that Virgil had throughout obtained very definite suggestions from actual works of art'; instancing particularly the description of the wolf (Il. 630-634), of Augustus at Actium (Il. 680, 681), and of the Nile (Il. 711-713). See further below on Il. 671-674.

627. *vatum*, 'of prophets' lore.' The gods were not necessarily acquainted with the future: hence there is nothing incongruous in a god learning from a human prophet.

630-634. 'There too had he shown the she-wolf lying after birth in the green cave of Mars; around her udders hung and sported two boy babes, and fearless kissed her as their mother; while she, with shapely neck thrown back, was fondling them one by one and licking their bodies with her tongue.' The infinitives throughout depend on *fecerat*. *Mavortis in antro*, i. e. the Lupercal (see on l. 343 above), associated by Roman fancy with the wolf which suckled Romulus and Remus, the sons of Mars. *tereti cervice reflexa* seems imitated from Lucre. i. 35 (of Mars in the lap of Venus) *tereti cervice reposa*. *tereti*, (*ter-o*, *rep-η*)—first, 'rubbed smooth,' 'rounded off,' and so 'of the proper shape,' 'shapely'; cp. *brachiolum teres* Catull. lxi. 181, *teretes surae* Hor. Od. ii. 4. 11.

635, 636. *sine more*, 'rudely, 'violently': cp. v. 694 *tempestas sine more furit*. *concessu cavae*, 'in the crowded seats': *cavae*, properly the tiers of seats in the theatre; here of the Circus. *actis*, 'at the holding of the great Circensian games;' the past participle having to supply the want of a present participle, cp. *noctis abactae*, l. 407 above. According to Livy (i. 9) the rape of the Sabines took place at the 'Consualia' or feast of 'Consus,' an old Roman divinity.

638. **Tatius**, king of the Sabines: **Cures**, chief town of the Sabines.

643. **maneres**, 'you should have stood by your word,' past jussive, — *debebas manere*: cp. xi. 161 *Troum socia arma secutum Obruerent Rutuli telis*.

648. **in ferrum ruebant**, 'were rushing upon the sword.'

650. **aspiceret**, potential, 'you might see.' **auderet**, conj. in virtual *oratio obliqua* implied by **indignant**, **minanti**.

652. **in summo**, sc. **clipeo**. Others take it with **Tarpeiae arcis**, which, however, seems more naturally to belong to **caustos**.

654. 'There too was the palace of Romulus rough with fresh thatch of straw.' **recoens horrebat** implies that it looked rough, as if newly thatched; the effect of straw (*culmo*) being probably given in gold. The *Casa Romuli*, a wooden hut thatched with straw or reeds, was preserved down to Virgil's time, and kept in constant repair; so that **recoens horrebat** conveyed a picture familiar to everyday Roman experience. According to Dion. Ital. A. R. i. 79 it was on the Palatine Hill: but Vitruvius (ii. 1) agrees with Virgil in placing it on the Capitol.

655. The cackling of the geese gave the alarm, and caused the repulse of the Gauls. **auratis** and **argenteus**, of the metal employed in representation; to which also must be referred **aurea** (l. 659) and **lucent** (l. 660).

660. **virgatis**, 'striped'; so Sil. Ital. v. 148 describes a warhorse as *Caucasiam instratus virgato corpore tigrim*. For the ordinary meaning 'of wickerwork' cp. Catull. lxiv. 320 *virgati calathisci*.

661. **auro innectuntur**, referring to the *torquis*, or collar, which was a conspicuous feature in the Gallic dress.

662. **corpora**, acc. of part.; or perhaps acc. after passive verb in imitation of Greek, see on vii. 74.

663-666. A picture of old religious institutions. **Salios**, the dancing-priests of Mars. **Luperoos**, priests of Lupercus, the Roman Pan (see on l. 343). **apices**, the caps of the Salii, with a wooden peak decorated with a tuft of wool. **anctilia**, the twelve shields sacred to Mars: **lapsu caelo** does not refer to the representation on the shield, but to the legend. **plentis mollibus**, 'soft-cushioned chariots,' referring to the honour granted to the Roman matrons of riding in **plenta**, in return for devoting their golden ornaments to discharge Camillus' vow of a tenth of the spoil of Veii to Apollo (u.c. 392, Liv. v. 25).

668-670. Two scenes from the lower world, representing Catiline and Cato, as types of national criminals and national benefactors respectively. Catiline could be safely singled out, as one whom all parties agreed to condemn; while Cato Uticensis had been an enemy of Julius Caesar only, not of Augustus, and is also eulogised by Horace. **pendentem**, 'poised on a threatening crag': apparently he was represented as on the verge of a precipice, in the agony of falling over. **dantem iura**, 'giving laws.'

671-674. 'Amid these scenes stretched far and wide the semblance of the swelling main, wrought in gold, its dark waves all a-foam with hoary

spray: and round it in a ring were dolphins of glittering silver, lashing the water with their tails and cleaving the tide.' On Homer's shield the Ocean stream is a kind of outer border, ἀντρύα τῷρε πομάτην σάκος πύρα πονηροῦ: but Virgil seems to imply a distinct 'panel' of the shield. The fish are seen in the conventional representation of water in Assyrian sculptures, which Mr. Murray reproduces on the shield of Achilles ('Greek Sculpture,' p. 54): and a row of dolphins, with a rolling border beneath to represent the waves in which they are sporting, is a common decoration of Etruscan tombs (Dennis, 'Etruria,' i. p. 169). Virgil's description is probably suggested by some actual picture or work of art.

675-728. Four scenes from the exploits of Augustus: (1) Battle of Actium (ll. 675-706); (2) Flight of Cleopatra (ll. 707-713); (3) Augustus triumphing at Rome (ll. 714-719); (4) Augustus reviewing the gifts of the nations (ll. 720-728). There have been eight groups previously, viz. 1. The Wolf with Romulus and Remus; 2. Rape of the Sabines; 3. Mettus; 4. Porsena; 5. Manlius saving the Capitol; 6. Salii, Luperci, etc.; 7. The world below; 8. The Ocean: making twelve in all. On Homer's shield there are twelve scenes, the centre or *umbo* showing the heavenly bodies, and Ocean encircling the whole.

675-677. 'In the midst (of the shield) might you see ships wrought in bronze and Actium's sight; Leucate all aglow with martial lines, and waves of ruddy gold.' *fervēre*, the older form of the verb, as in G. i. 456: cp. *fulgēre*, vi. 826. On the national feelings of peace and order secured, and civil discord ended by the victory of Augustus at Actium, to which Virgil here gives expression, see Sellar, 'Virgil,' pp. 8 sqq.; and cp. the sentence of Tacitus (Hist. i. 1), which gives the key to Roman acquiescence in Imperialism—*Postquam bellatum apud Actium et omnem potentiam ad unum conferri pacis interfuit.*

678-681. *hinc*, 'on one side,' corresponds to *hinc*, l. 685. *penatibus et magnis dis*, repeated from iii. 12. *flammas*, i. e. the bright light shot from each side of his helmet, cp. l. 620 above. Henry suggests that it means a supernatural light or tongue of fire, appearing on the favoured of heaven, as e. g. on Iulus, ii. 683. *laeta*, 'bright.' *patriumque*, 'his father's star dawns upon his head': i. e. the *Julium sidus*, a comet which appeared during some games given in 43 B. C. by Augustus in honour of Julius Caesar. Augustus afterwards wore a star upon his helmet in commemoration of the event. *aperitur*, 'is brought into view': cp. iii. 206 *aperire procul montes*, 275 *aperitur Apollo*.

683, 684. *arduum*, i. e. *stans celsa in puppi*, l. 680. *insigne*, nom. 'in loose apposition to the sentence' (Con.). 'On whose temples glitter the beaks of a naval crown, that proudest meed of war'; lit. 'whose temples are beaked,' referring to the *corona rostrata*, a crown ornamented with small figures of beaks of ships, and bestowed on victorious naval commanders. Agrippa is said to have been the first person who ever attained it, owing to his victory over Sex. Pompeius. The *corona navalis* appears

to have been a lesser distinction, given to the sailor who first boarded the enemy's ship (see Dict. Ant. s. v. *Corona*) : *navali* must therefore be used here in a non-technical sense.

685-688. 'Elsewhere is Antonius with barbarian aids and arms of every hue, victorious from the morning land and the Red-sea shore, leading on the might of Egypt and the East, and Bactrians from their distant home : behind him comes—foul shame! his Egyptian bride.' *ope barbarica*, from Ennius, *Androm.* fr. 9 *vidi te astante ope barbarica*, etc. For the Roman feeling against marriage with a foreigner, cp. *Ilor. Od.* iii. 5. 5 *Milesne Crassi coniuge barbara Turpis maritus vixit?*'

689. *reductis*, 'pulled home' (to the chest); cp. *adductis lacertis*, v. 141.

690. *tridentibus*, the beak was usually supplied with three iron prongs, one above the other, for the purpose of ramming the enemy's vessels.

693. *tanta mole* qualifies the whole clause—'so vast the charge of heroes on their tower-armed ships.'

694, 695. *stuppea flamma*, 'flaming tow' fixed on arrows. *telis*, with *volatile*,—'an iron shower of winged darts'; lit. 'flying with darts': cp. vi. 593 *fumea taedis lumina*. *nova caede*, the idea is that of fresh spilt blood: cp. vii. 554 *quae sors prima dedit, sanguis novus imbutit arma*.

696, 697. Cleopatra is represented holding the *sistrum* (*σειστρον*) or rattle used in the orgies of Isis, with two snakes behind her, in allusion to her coming fate.

698-700. 'There too are hideous shapes of all outlandish gods, dog-faced Anubis among them, in arms against Neptune and Venus and Minerva.' Cp. Prop. iv. 11. 41 (of Cleopatra) *Ausa Iovi nostro latrantem oppondere Anubim* (Propertius had seen the Aeneid before its publication); and for the conception of the victory of Actium as the triumph of the old Roman religion over foreign and degrading cults see Sellar, 'Virgil,' pp. 13 sqq., Nettleship, 'Suggestions,' p. 40.

701. *caelatus*, 'embossed.' *ex aethere*, 'above'; in reference to their position in the picture: so *desuper*, l. 705.

704. *Actius Apollo*, he had a temple on the promontory at Actium, founded by Augustus in honour of his victory.

707-713. 'There too was the queen herself, spreading, as it seemed, her sails to the winds she had invoked, her hand in act to loose the slackening sheet. Her had the Lord of Fire shown amid the carnage, all pale at her coming doom, borne on by wind and wave: and over against her Nile, his mighty frame distressed, his garments opened wide, with outspread robe calling his conquered sons into his lap of blue waters and the refuge of his streams.' *tota veste*, etc., so Ausonius (Mosell. 418) bids the Rhine-god welcome the waters of the Moselle, *Caeruleos nunc, Rhene, sinus hyalo-gue virentem Pande pcpulum . . . Fraternis cumulandus aquis*.

708. *iam iamque*, of what is just on the point of happening: cp. ii. 530

iam famque manus tenet. Cleopatra is represented with her hand on the rope ('sheet') which lets the sail out to catch the wind; cp. iii. 267 *lunare rudentes.*

714-716. *triplet.* Suetonius (Oct. 22) tells us that Augustus on his return to Rome in B.C. 29 had three days of triumph for his successes at Actium, in Dalmatia, and at Alexandria, himself entering Rome on the last. The three days are for descriptive purposes combined into one: and Augustus is poetically represented as consecrating at once all the temples restored in his reign—*tercentum* being a round number. Such restoration was part of his policy (Sellars, p. 13; cp. Hor. Od. iii. 6), and is specially commemorated by himself among the great acts of his reign on the 'Monumentum Ancyranum.'

720. *niveo*, the temple was built of white marble.

721. *recognoscit*, 'reviews,' 'tells over.'

724. *disiactos*, 'zoneless,' 'ungirt,' the Africans wearing no girdles: cp. Plaut. Poen. v. 2. 48 where an African is addressed as *Tu, qui zonam non habes*; Sil. Ital. iii. 235 (of Carthaginian troops) *vestigia nuda, sinuque Cingere inassuetum.*

725. The *Leleges* and *Cares* represent Asia Minor; the *Geloni* (called *phartratos*, Hor. Od. iii. 4. 35) were a Scythian people.

726. *Euphrates*, representations of rivers were carried at triumphs.

727, 728. The *Morini* were in Gallia Belgica, the *Dahae* on the Caspian. *biornis*, rivers were commonly represented with bulls' horns, see on l. 77 above. If this conventional representation was suggested by the branching mouths of rivers, the word here might refer to the two mouths of the Rhine, i.e. the Rhine proper and the Waal. *Araxes*, according to Servius it was bridged over by Augustus, a former bridge, built by Alexander, having been carried away.

729-731. 'Such legends traced on Vulcan's shield, his mother's gift, Aeneas sees in wonder, rejoicing, he knows not why, in the picture of things to be, as he rears upon his shoulder the same and fortunes of his line.'

NOTES TO BOOK IX.

During the absence of Aeneas, his camp, at the instigation of Iris, the messenger of Juno, is besieged by Turnus, who begins by setting fire to the ships, which are changed into sea-nymphs (ll. 1-167). Nisus and Euryalus make a night attack upon the Rutulians, and are slain (ll. 168-449). The besiegers then attack in the morning, and after great deeds of prowess on either side, but especially on the part of Turnus himself, are beaten back (ll. 450-818). With the exception of the incident of Nisus and Euryalus, which is 'one of the crowning instances of Virgil's power of appealing to human sensibility,' the matter of this book is not very happily conceived. Why, for instance, should Aeneas' journey to Evander, undertaken by supernatural advice, lead to so much difficulty for his side? In Book X we find the gods disputing about it; Venus complaining, Juno retorting that Aeneas brought it on himself, and Jupiter declining to say whether fate or human error is to blame: and the poet seems there to be trying to disentangle his story from the complication in which it has become involved.

Considerable light is thrown in this book upon Virgil's conception of the character of Turnus, who, in the absence of Aeneas, becomes the prominent figure. He is a bold warrior, but wild and semi-barbarous (see e. g. ll. 57, 72, 128 sqq.), and even in his highest exploits (e. g. ll. 757 sqq.) is shown in strong contrast to Aeneas—a contrast which appears still more clearly in Books X-XII.

1-5. *penitus* with *diversa*, 'in far-distant scenes.' *Pilumnus*, the mythic ancestor of Turnus; *parentis* being used loosely='forefather.' *Thaumantina*, Iris was the daughter of Thaumas.

6, 7. *optanti*=*si optares*, the apodosis to which is *auderet*. *volvenda dies*, 'time in its course'; for this use of the participle in *dus* with the force of a present part. cp. i. 269 *volvendis mensibus*, Lucret. v. 514 *volvenda sidera*, and such forms as *oriundus*, *secundus*, etc. It is probable that the gerundive had originally the same sense. *ultra*, 'unbidden'; the word is regularly used of anything 'beyond' what might be expected.

8. *arbo*, the camp he had fortified near the mouth of the Tiber, vii. 157 foll.

9. *Palatini*, because Evander's town Pallanteum was built on the Palatine Hill, as it was called in later times. *petit*, probably present, and not a contracted perfect, as some editors suppose. For the lengthening of the final syllable see Introd. pp. xvi, xvii. Aeneas' visit to Evander, and

subsequent journey into Etruria to take the lead of the Tuscan army, form the subject of the eighth book.

10, 11. **Corythi urbes**, i. e. the cities of Etruria, Corythus being the mythical founder of Cortona, a Tuscan city. **Lydorum manum**, 'the Lydian bands,' i. e. the Tuscan army, Etruria, according to the legend, having been colonised from Lydia. **collectos agrestes**, in apposition to **manum**.

13. **turbata arripe**, 'surprise and seize his camp.'

14. **paribus**, 'even,' denoting the smooth character of her flight.

15. 'And as she fled she traced her mighty bow beneath the clouds.' A rainbow marked the track of her flight.

18-22. 'Fair Iris, glory of the sky, who sent thee hither (*mihi*) down from heaven to earth? Whence this sudden brightness of the sky? I see the heavens rent in twain, and stars that wander in the firmament. Such mighty signs I follow, whoe'er thou art that callest me to arms.' **nubibus actam**, lit. 'driven from the clouds.' **tempestas**, here, as often, in the sense of 'weather.' **quisquis vocas**, a common formula in addressing gods, the idea apparently being to disclaim irreverence in using a name of human choice. There was no doubt in this case that the goddess was Iris. So in iv. 577 Aeneas says *quisquis es* to Mercury.

23. **lymphas**, to wash his hands before praying.

26. **piotai**, archaic genitive, cp. iii. 354.

28. **Tyrrhidae**, sons of Tyrrhus, see vii. 484.

29. This verse is wanting in all MSS., and has been introduced from vii. 784.

30-32. 'As Ganges rising high with seven calm streams, all silently, or as when Nile's rich flood falls back from the fields and sinks within its channel bed.' The steady, silent march of the army is compared to the slow, gradual rising and subsidence of great rivers; the spondaic rhythm and alliteration of l. 30 being expressive. Virgil attributes to the Ganges the periodical overflow and seven mouths of the Nile—whether he had any authority for doing so is unknown. **per tacitum=tacite**, an adverbial expression analogous to Greek *καὶ ταχίων*, etc.: cp. v. 793 *per scelus*, vii. 66 *per mutua*, Tac. Ann. i. 75 *per honesta*.

35. **adversa mole**, 'the rampart fronting the foe.'

37. **ascendite**, which has better MS. authority, is justly preferred to **scandite**, the reading of old editions: for the lengthening of *tela* in *thesl* before *sc* is a licence unknown to Virgil; *que* is long before *s*, *x*, *st* in G. i. 371, iv. 336, and Aen. viii. 425 respectively, but always in *arsi*.

41. **tuisset** in *oratio obliqua* represents *fuerit* (2nd fut.) in *oratio recta*; so ii. 94 *fors si qua tulisset . . . promisi*. **fortuna**, 'emergency,' 'crisis.'

43. **tutos with aggere**, 'protected by rampart.'

48, 49. Lit. 'appears before the town accompanied by twenty chosen horsemen and unforeseen.' The *et* is superfluous, since *comitatus* and

improvisus are not properly co-ordinate ideas. In English, we should say 'appears unforeseen, accompanied by,' etc. But the artificiality of expression is not unnatural in Virgil: cp. ii. 86 *comitem et consanguinitate propinquum*; Tacitus also uses it, e. g. Ann. i. 55 (*bellum*) *initio veris et repentina in Chattos excursu preecepit*. Kennedy proposes to make *ut ante . . . adest* a dependent temporal clause, *maculis . . . rubra* a parenthesis, and *Turnus* subject to *adest*. But the rhythm of the lines is against this suggestion, and the parenthesis would be very heavy and awkward. *lectis comitatus*, poetic usage, the prep. being omitted: cp. i. 312 *uno comitatus Achate*.

53. **principium**, accus. in apposition to the sentence.

55, 56. **mirantur** is followed by (1) **accusativus objecti (oorda)**, (2) an **infinitive clause (non sequo . . . fovere)** standing to it in the same relation.

57. **castra fovere**, 'cling to the camp:' so G. iv. 43 *fovere larem*.

58. **per avia**, 'where way is none' (Con.).

59-68. 'Like a wolf that prowls around some teeming fold, chasing at the gate through wind and rain, at dead of night; safe 'neath their dams the lambs keep bleating; he, savage and desperate with wrath, rages at those he cannot reach, goaded by hunger's long-gathered fury and jaws unslaked with blood—so the Rutulian, as he gazes on camp and wall, is all a-flame with wrath; angry doubt fires his hardy frame how best to assay approach, what course may dash the sheltered Trojans from their fort and fling them on the plain.' For the simile cp. Iliad xi. 547 sqq., Od. vi. 130 sqq. **caulæ** (root CAV), a 'hole,' 'aperture,' here of the passages into the fold. **nocte super media**, 'at midnight,' an unparalleled use of **super** with an abl. of time. **sanguine**, abl. of want after **siocae**. **temptet**, etc., interrogatio obliqua dependent on the notion of wonder implied in **durus dolor ossibus ardet**. **quae via**, i.e. **quae ratio**; cp. x. 879. A majority of MSS. have **qua via**, apparently due to the mistake of some copyist who regarded **via** as abl., and parallel to **ratione**. **sequum**, some MSS. have **aequor**, which would be the more usual word: but the balance of MS. authority is in favour of **sequum**.

71. **incendia**, 'fire.'

73. **incombunt**, 'set to work.'

75, 76. 'The smoking torch emits a pitchy flame, and the fire rolls clouds of mingled soot to heaven.' **commixtam**, with the flame and smoke.

79. **prisca**, etc. 'Tis a story of old days, but its fame endures for ever.' **fides**, lit. 'evidence for the deed;' cp. ii. 309 *manifesta fides*.

84. **domito Olympo**, 'after thy conquest of heaven.' Cybele had aided Jupiter to become master of heaven, and now asks for some recompence.

85-87. 'I have a pine-forest, beloved for many years: on the mountain's top was a grove, whither offerings were brought, shaded with black pitch-trees and trunks of maple.' The **lucus**, on Ida's top, was a part of the

silva. This seems the best way of taking the passage as it now stands: but it is very possible that it was never finished, and that l. 85 and ll. 86, 87 were intended as alternatives, and were both left in the text, Virgil not having decided between them.

88, 89. *egeret* with gen., as in xi. 27, is an analogous construction to gen. after *dives*, *pauper*, etc. *nunc . . . angit*, 'now anxious fear with anguish rends my restless heart.' The assonance *anxious angit* is perhaps intended to express the intensity of the anguish, as does its original *anxious angor*, *Lucr.* vi. 1158; but such poetical assonances are common in *Lucretius* and Virgil; cp. *Aen.* ii. 53 *cavae . . . cavernae*, iv. 271 *Libycis teris otia terris*.

92. 'Let their birth upon my hills avail them.'

93. *torquet*, 'guides the stars of heaven'; cp. iv. 269 *caelum ac terras qui numina torquet*.

94. *istis*, 'by those prayers of thine.' It might also mean 'for those ships of thine.'

95-97. 'Shall ships that mortal hand hath made enjoy immortal rights? Shall Aeneas pass secure through change and chance? What god had ever power so great as this?' *habent*, *lustrat*, *delib.* *subjs.*

98, 99. *immo*: Jupiter amends Cybele's proposal. *defunctae*, sc. *cursu* or *munere*; 'their service o'er.' *olim*, 'hereafter,' as i. 20 *Tyrius olim quae verteret arces*.

104-107. 'He spake, and sealing his vow by his Stygian brother's flood, by the shores of the pitchy torrent with its dark swirling streams, he nodded assent; and the nod made all Olympus quake.' *torrentes* refers to the 'rushing' of the waters, and not to their heat, as some have supposed: cp. x. 603 *torrentis aquae vel turbinis atri More furens*. *pyre*, because of the pitch-black colour: cp. a bold metaphor in Shakespeare, *Othello* ii. 3, 'So will I turn her virtue into pitch.'

110. *nova . . . offulxit*, 'a strange light flashed across their eyes.' The advent of the goddess is accompanied by wonderful phenomena.

112. *Idaei chorū*, 'Ida's troops,' i. e. the Corybantes, or worshippers of Cybele, whose abode was Mount Ida.

114. *ne trepidate*, 'haste not.'

122. This line is omitted by all the best MSS., and is no doubt interpolated from x. 223.

127. *ultrō*; not only does Turnus not lose heart at the portent, but 'beyond that' (see on l. 7 above) he turns it to the encouragement of his men—'nay, he cheers their hearts.' The whole speech (ll. 128-158) is characteristic of the conception of Turnus; fearless alike of god and man, careless of omens and portents, with but one thought—that of vengeance on his enemies.

128-130. 'Tis at the Trojans that these portents aim; 'tis from them that Jupiter withdraws his wonted aid; they wait not for Rutulian fire and sword (to destroy their ships).

131. *xerum pars altera*, 'one half the world,' i.e. the sea, which is closed to the Trojans now that their ships are gone.

132. *gentes*, in apposition to *millia*.

135-145. 'Tis enough for fate and Venus, that Trojans have set foot on rich Ausonia's shores. I too have my fate to match with theirs; 'tis mine to cut off with the sword the accursed race for the theft of my bride: not alone to Atreus' sons does grief like yours come home, not alone has Mycenae good cause for war. "But," you say, "'tis enough that they have perished once." Ay, it should have been enough to sin once in days of old (*ante*), hating utterly (thenceforth) well-nigh all woman-kind. Fools! whose trust in the rampart that parts us, and the trench that stays our onset, poor fence against death, is all that gives them heart. What! have they not seen Troy, the work of Neptune's hand, sink down in flames? 'coniuge, Lavinia, who had been betrothed to Turnus. *iste dolor*, referring to the persons addressed (the soldiers of Turnus), and their rage for the loss of Lavinia. *sed perisse semel satis est*, an imaginary objection, to which Turnus immediately retorts, that the affair of Helen ought to have been a lesson for the future. As they have carried off a second woman, they must expect a second punishment. *fuisset*, past jussive. *quibus . . . animos*, an abrupt exclamation, followed by another introduced by *at indignantis* (ii. 535, vii. 363): excitement making the speaker incoherent. *discrimina parva* is preferred by most editors to *discrimine parvo* (descriptive ablative), which has better MS. support, but may have arisen from iii. 685.

148. He disclaims the need of such resources as the Greeks had—the thousand ships, and the armour made for Achilles by Vulcan.

151. This line, which is a close repetition of ii. 166, is rejected by some editors as tedious and inappropriate, there being no Palladium in the Trojan camp; and also because of the form *Palladii*, the gen. of stems in *-io* being *i* single in the Augustan and *prae-Augustan* period. But it appears that the earlier poets occasionally retained the form in *-ii* in the case of proper Greek names, e.g. *Brundisti* in Ennius. As to the other objection, it must be confessed that the words are rather flat; but, as Con. points out, they only mean in Turnus' mouth, 'I will have nothing to do with stratagems *like* those of the Greeks:' and there is no MS. authority for their omission.

154, 155. 'I will teach them not to say (lit. cause that they do not) they have to do with Greeks and Pelasgian troops, whom Hector kept at bay for ten long years.' *terrant* is perhaps more forcible than *putent*, which is the reading of several MSS.

156. *adeo*, enclitic, adding emphasis; *now* therefore. See on viii. 585.

157. *quod superest*, sc. *dici*.

160. *flammis*, 'watch-fires.'

164-167. 'They move to and fro, and take their turns of watching, and stretched upon the sward give wine free play, and tilt the brazen bowls.'

The watch-fires gleam : the guards pass the sleepless night in revel.' *discurrunt* is explained by variant *vices*: the reason of their movements is to relieve one another. *vertunt*, empty into the drinking-cups. *custodia* = *custodes*, as vi. 574 *cernis custodia qualis Vestibulo sedat*.

168-170. *super*, adverbial, 'from their rampart above.' *pontes*, 'draw-bridges' connecting detached towers or outworks (*proyugae*) with the main fortification; 'link bridge and tower.'

174, 175. 'All the soldiers along the wall, dividing the peril, keep watch, and take their turn, each at his post.' *quod cuique tuendum est*, explanatory of *vices*.

177. *Ida* can hardly be, as Con. thinks, the mountain; *domitrix Epidanus equorum* (G. iii. 44) not being enough to establish the view that *venatrix* could be applied to a place, in the sense *venationibus abundans*. Some mountain-nymph, the mother of Nisus, must be intended.

179-181. 'Hard by was Euryalus his friend, fairest of Aeneas' train, of all that donned the arms of Troy; a boy whose cheek unshorn showed youth's first bloom.'

184. *addunt=dant*, as G. iv. 149 *naturas apibus quas Juppiter iace Addidit*.

185. *dira cupido*, 'wild desire.'

180, 187. *iamdudum*, with *agitat* = πάλαι δρόνει, 'has long been urging.' *invadere*, 'attempt.' *agitat* with infin., a poetical construction; found in Tacitus, e. g. Ann. ii. 4 *effugere agitavit*.

189. *lumina rara mican*, i. e. many of the watch-fires have died out.

190, 191. *percipe porro*, 'learn now' (lit. 'further'); cp. *Lucr.* vi. 46 *quae restant percipe porro*. *quid dubitem*, 'what I am thinking of:' cp. *Ter. Ad.* iv. 5. 57 *haec dum dubitas, menses aberunt decem*; *Cic. Rosc. Am.* 31. 88 *restat, iudices, ut hoc dubitemus uter potius Sex. Roscius occiderit*.

192. *populusque patresque*, 'people and leaders' (lit. fathers, senators). Virgil, as often, transfers Roman institutions to the time of Aeneas.

195, 196. *tumulo sub illo*, 'beneath yon mound,' which he points to. *muros et moenia*, 'walls and buildings:' cp. ii. 234 *dividimus muros et moenia pandimus urbis*. *Pallantea*, 'of Pallanteum,' the town of Evander, built on what was afterwards the site of Rome.

197-200. 'Astonied stood Euryalus, thrilled with great longing for high deeds, then thus bespake his eager friend: "Fearest thou, then, Nisus, to make me share thy high emprise?"' *fugis* with infin., poetical use: cp. *Lucret.* i. 1052 *fuge credere*; and see on l. 186 above.

203. *sublatum*, 'reared.'

205, 206. *hic*, pronoun, = *hic meus*, Gk. ὁδε: cp. *Ecl.* ix. 16 *tuis hic Moeris*. 'Mine, mine is a soul that holds existence cheap, nor deems the fame you seek too dearly bought with life itself.'

210. *quae multa*, etc., 'and in a venture like this thou seest there are many such perils.'

211. *in adversum*, 'to danger.'

213-215. 'Let one remain to lay my body, rescued from the fray or redeemed at a price, in the accustomed earth; or should any hap refuse that boon, to pay funeral rites to the absent dead, and honour him with a tomb.' *humo solita*, local abl., where dat. might be expected; cp. x. 681 *mucrone induat*, 361 *haeret pede pes*. To avoid this constr. some editors punctuate *mandet humo* (dat.): *solita aut*, etc., 'any chance, as is my wont.' But the phrase *solita si qua fortuna* is certainly harsh and awkward. *saltem* (Henry) is an unauthorised conjecture.

218. The aged women had been left in Sicily with Acestes; v. 716 sqq., 750 sqq.

220. 'There is no change or faltering in my resolve' (Con.).

222. *servant vices*, 'take their place'—lit. 'abide in.'

226. *delecta iuventus*, 'picked warriors' (*iuvenis* denoted one between the age of twenty and forty, one in the flower of his years).

230. *castrorum et campi medio*, 'in the centre of camp and plain,' *campus* being the open space in the middle of the encampment. This use of *campus* is peculiar, and Sidg. prefers to translate 'between the camp and the open plain.' But under the circumstances the meeting of the leaders could hardly have been *outside* the camp.

231-233. *fore* depends on *dicunt* or some such word to be supplied from *orant*—'grave is their business and will repay delay.' *mores*, the interruption of their deliberations. *trepidos*, 'impatient.'

235. *ab annis*, from the point of view of our years; cp. Ter. And. iv. 1. 22 *Tuum animum ex animo spectavi meo*. Translate: 'Nor judge our offer by our years.'

237, 238. *insidiis*, 'for our secret passage' (from the camp). *bivio portae* merely—'the gateway,' which is *bivium*, as being the way in and out; cp. *bivias sauces*, xi. 516.

241. *quasitum*, supine after *fortuna uti*, 'if you let us try our chance, to seek' For supine after other than a verb of motion cp. Sall. fragm. *ultum iniurias hortor*.

243. *fallit*, lit. 'the road does not escape us as we go,' i. e. 'we are not mistaken in our road.' *fallit*, the reading of one MS., would be preferable with *cunctis*: but it seems hardly necessary to alter the text in face of the testimony of the MSS.

244. *sub vallibus*, 'down in the valley,' goes with *vidimus*, Pallan-tem being on a hill. *primam urbem*, 'the outskirts of the city' (Con.).

246. 'Heron Aletes, of weighty years and judgment ripe.' *animi*, 'in soul,' probably a locative, and not a mere genitive of respect, since it occurs very frequently, and with verbs as well as adjectives, e. g. *fallere*, *pendere*, *augere*, *disruciare*, *exruciare*.

248, 249. *tamen*, 'after all.' *oerata*, 'trusty.'

255. *actutum*, 'at once,' *ἀμα τῷ ἐργῷ*. *integer novi*, 'in the freshness of years;' lit. 'untouched in age,' gen. of respect, common in poetry.

258. *excidit*, 'breaks in,' *ἴνολαυβάνει*; cp. iv. 114.

259. *Assaraci Larum*, i. e. the Lar, or tutelary deity, of the Trojan race, Assaracus being one of the ancestors of the Trojans. *canae*, 'hoary,' 'venerable;' or perhaps 'white,' 'pure,' as Sidg. suggests.

260. 'I entrust all my fortunes and hopes (*fidem*) to you.'

264. *Arisba*, a place in the Troad, mentioned by Homer (Il. ii. 836) as having sent allies to Troy.

266. *dat*, idiomatic use of the present, common in Virgil; the fact, rather than the time at which it happened, being dwelt upon. Cp. xi. 172 *magna tropica ferunt quos dat tua dextera leo*; ii. 275 *quantum mutantur ab illo Hectore, qui reddit*, etc.

268. *dicere*, to 'fix' or 'assign' the shares of spoil; cp. *praemia dicit*, v. 486: *ducere*, the common phrase, 'to draw lots,' is given by some MSS.

269. *quo, quibus*, relative and not interrogative ('the horse on which'), as the indicative *ibat* shows.

271. *excidiam sorti*, 'I will separate from the lot,' *ἴξαρέτως ποιήσομαι*. *sorti* is probably the dat. after a verb of taking away, a construction not infrequent in poetry and later prose: cp. Tac. Agr. *libidini exceptum*, Ann. i. 48 *eximere morti*, vi. 23 *extrahere custodie*. It *might* however be an archaic abl., such as is common in Lucretius. The spoils are to be Nisus' from this moment (*iam nunc*) without waiting for allotment.

273. *captivosque*, etc., 'twelve male prisoners too, each with his armour.' *bis sex* is to be repeated with *captivos*.

274. *insuper* is here a preposition with ablative case. *campi quod*, etc., the royal domain or *réperv* of Latinus.

275. *spatiis*, metaphor from the race-course; 'whose age mine follows closer in the race of life.' Ascanius is not so far behind Euryalus in years.

279, 280. *tibi maxima*, etc. = *tibi maxime credam et facta et verba* (Con.), 'to thee I will confide truly every word and deed.'

281-283. *me nulla*, etc., 'no time shall prove me unequal to such deeds of daring, let only fate prove propitious, and not adverse.' *arguerit*, and fut. indic., according to the common Latin idiom which regards future events from some point of view in the future, not (as English or 1st fut. indic.) from the moment of speaking. It means, 'You never shall have to say that I was unequal' *hanc adversa* is condemned by Heyne as weak after *secunda*; but it is natural that Euryalus should be thinking of and should mention either result. Some MSS. give *aut adversa*. If this is adopted, there are two ways of taking the passage; (1) to join *tantum* with *dissimilem*, 'so far unequal:' (2) to take *tantum* by itself, with a colon before and after; 'thus much will I say'—a harsh expedient. On the whole it seems best to retain *hanc*, which has most MS. support.

287. *huius quodcumque pericilli est*, 'this peril, be it great or small,' lit. 'of this, however much of peril it is:' cp. i. 78 *quodcumque hoc regni*.

288. *inque salutatam* = *et insalutatam*, a kind of tmesis very common in Lucretius.

289. *quod nequeam*, 'because I could not bear,' potential use of subj., like *velim*, *possim*, etc. *nox . . . dextera* is parenthetical. It would also be possible to put a semicolon after *linquo*, and make *quod nequeam* depend upon *testis* ('night, etc. . . . be my witness that I could not bear'), the subj. being in virtual oratio obliqua. But the first rendering is the most forcible.

291. For the hiatus see Introd. p. xviii.

294. 'And his heart was touched by the vision of a son's great love.' *pietas patria* = *pietas erga patrem*.

296-298. 'Be sure your high emprise shall find its full reward. Your mother shall be mine, and Creusa's name alone be found wanting; nor slight the honour that awaits the mother of such a son.' *sponde*, sc. *tibi*; the v. l. *spondeo* has little authority, though, strictly speaking, it is Iulus who makes the promise. *partum talem*, a verbal subst., *τὸ τετοκέναιντον* (Forb.).

305. *habilem aptarat*, 'fitted for carrying.'

306. *pellem exuviasque*, hendiadys.

307. *permutat*, with Nisus' helmet.

315. *tamen* refers to a suppressed thought, *perituri quidem*, *multis tamen*, etc.; 'they approach the hostile camp—destined, however, to be first the death of many.' Cp. l. 248 above.

317. *arrectos*, 'set up on end,' with the pole in the air.

319. *vina*, 'bowls of wine.'

323. 'These parts will I lay waste and make a broad road for you to follow.' *vasta dabo* = *vastabo*: cp. i. 62 *laxas dare* = *laxare*; Ter. And. iv. 1. 59 *inventum dabo*. In such phrases, which are common in Plautus and Terence, *dare* has almost the sense of *facer*.

326. 'Was breathing slumber from all his breast,' an expressive phrase for the heavy sleep of a drunkard.

327, 328. 'A chief was he, and to his chief a seer well loved; but all his seer-craft could not stay the plague of death;' from ll. ii. 859 ολαυτής, 'Ἄλλ' οὐκ ολαυτῶν ἔργοντα κῆρα μέλαναν.'

329. *temere iacentes*, 'there as they lay,' *ὡς ἔργον κείμενοι*; cp. *iacentes sic temere*, Hor. Od. ii. 11. 14.

331. *nactus*, 'catching him.'

336-338. *multo . . . victus*, 'overcome by deep draughts of the wine-god,' *deo* being = *Baccho*, as i. 636 *laetitiamque dei*. A passage in Statius (Theb. ii. 76), evidently reflecting this and l. 326, suggests that *deo* may = the god of sleep—*Serta inter vacuosque mero crateras anhelum proflabant sub luce deum*. But on the whole the rendering 'wine' is most appropriate in the present context. *protinus*, 'without pause:' 'happy, had he made that game last all the night through, nor ended till the dawn.'

339. *turbans*, intrans. = *turbas faciens*, cp. vi. 800 *turbant trepida ostia Nili*.

343. *in medio*, i. e. lying in his way. He did not go out of his way to kill like Nisus.

344. *subit*, 'falls upon : ' a rare sense.

348. *multa morte recepit*, 'drew it back with streams of blood,' i. e. the blood gushes out as he withdraws the sword. *morte*, abl. of circumstances. For the unusual sense of *recepit* cp. x. 383 *hastamque recepit Ossibus hacrentem*. Others translate, 'welcomed with abundance of death : ' but the change of object, from *ensem* to *Rhoetum*, would be rather harsh.

349. *purpuream animam*, 'the red life stream ; ' an expressive phrase, cp. Il. v. 83 *πορφύρεος θάραντος*.

350. *furto*, dat. after *instat*, 'eagerly presses on his stealthy course.'

352. *extremum*, proleptic with *deficere*, 'was smouldering low' (Sidg.).

356. *exhaustum est*, sc. 'a nobis ; ' 'we have had our fill of vengeance.' The word is generally used of enduring, i. e. draining to the bottom, toil or suffering, not of inflicting it : but the context here seems to require reference to Nisus and Euryalus rather than to their victims.

359-363. *phaleras*, 'decorations' worn on the breast, as medals are now ; cp. Juv. xvi. 60 *laeti phaleris et torquibus omnes*, where Mayor explains that they were 'bosses of thin bronze, silver, or gold chased in relief . . . fastened to a belt by back pieces of copper.' *aurea bullis cingula* is thus (Vergiliano more) an amplification of *phaleras*. Others distinguish *phaleras* and *cingula*, understanding the former of horse-trappings, the latter of a sword-belt ; but apparently only *one* ornament is spoken of, which Euryalus fastens *umeris* (l. 364). *mittit*, idiomatic use of present for past ; see on l. 266 above. *iungeret*, sc. *Remulum* : imperfect, because *mittit* refers to the past. *post mortem*, obviously = after the death of *Remulus* : it must refer to the same event as *moriens*. *Remulus' grandson* was attacked and defeated by the Rutulians, who thus obtained the belt.

364. *nequiquam* with *aptat*, 'fastens in vain,' as he was shortly to die. Others take *nequiquam fortibus* together : for which cp. ii. 348 *fortissima frustra pectora*.

365. *habilem*, Homer's *εὖ δραπύταν*, 'well fitting.'

366. *tuta capessunt*, 'make for safety.'

367. *urbo Latina*, i. e. Laurentum.

368. *responsa*. Virgil does not say what the request was. Probably Turnus had sent to the Latins at Laurentum for assistance : and the troop of horse is despatched in reply.

373. *sublustrī*, etc., 'the glimmering shadows of night : ' the moon was shining.

374. *radiis*, sc. 'lunae ; ' 'flashed against the moonlight.'

375-377. *haud temere est visum*, 'well marked was the sight,' i. e. they did not note it carelessly and pass on : cp. Hor. Sat. ii. 2. 116 *Non temere edi luce profesta Quiquam. nihil illi tendere contra*, 'they make

no reply.' Others, less probably, translate 'they make no movement,' i. e. of hostility, as in ll. 768, 795 below. The infinitive is 'historic.'

379. *divortia*, the fork in the road, the place where the road branches off in two directions. So *divortium aquarum* = 'a water-shed,' where the waters run off in different directions. The rendering 'bye-paths' (= *deverticulum*) would give rather better sense: but *divortium* does not appear to have this meaning.

383. 'The path shone out at intervals among the dim tracks:' *semita* is the proper path which could only with difficulty be traced among the intricate windings of various sheep-walks, cattle-tracks, etc. *lucebat*, i. e. *lucivero*, was clearly seen; cp. xi. 692 *qua colla sedentis lucent*. The v. l. *ducebat* has but slight authority.

385. *fallitque*, etc., 'fear makes him lose his way,' lit. 'deceives him in the direction of his path'; see on vii. 215 above.

386-388. *imprudens*, 'unawares,' i. e. that he had left Euryalus behind. *loci Albani* was apparently the name of some district near Alba; but it is not mentioned elsewhere.

391. 'Once more retracing (lit. unwinding) all the tangled path of the treacherous forest.'

393. *observata legit*, 'notes and traces' (*observans legit*).

394. *signa*, 'watchwords' or 'calls' (of the pursuers to each other in the wood).

396-398. *ne videt*, etc., 'he spies Euryalus, whom now, betrayed by the ground and the night, and bewildered by the sudden onslaught, the whole band is hurrying along, as he struggles stoutly but in vain.'

400. *moriturus*, 'to certain death.'

402, 403. The MS. version of these lines (*Ocius adducto torquens hastile lacerto Suspiciens altam Lunam et sic voce precatur*) will only give sense on the improbable supposition that *et* is intended to couple *torquens* and *suspiciens*. Such displacement of the copula would be unparalleled, and unnecessary, for Virgil could have coupled the two participles quite naturally by writing *suspiciensque*. Forb. omits *et*; but all MSS. give it, and Priscian (4th century A. D.) comments upon its position in the verse. Con., noting that Rom. and Ver. fragm. insert *ad* before *Lunam*, suggests that, the original reading being *suspiciens altam ad Lunam sic voce precatur*, *ad* may have first dropped out and then reappeared out of its place as *et*—a theory more ingenious than convincing. On the whole, Wagner's conjecture *torquet* for *torquens* (altered, possibly, by some scribe metri gratia), seems to offer the fewest difficulties. For the quantity of *torquēt* see Introd. p. xvii. *adducto*, 'drawn back' (towards himself).

407, 408. *si qua ipse*, etc., 'if at all I have increased them by my hunting.' *qua* is virtually adverbial, the construction being analogous to that of i. 8 *quo numine laeso*, 'her godhead how disdained,' i. 181 *Anthea si quem*, 'Antheus anywhere.' *tholo*, 'dome,' *fastigia*, 'pediment.' Offerings

might be suspended inside from the dome, or outside upon the pediment of a temple.

410. *toto conixus corpore*, 'with the force of his whole weight.'

412. *aversi*, the MSS. have *adversi*, but there can be little doubt about the alteration; *adversi*, 'over against him,' applied to one whose back is turned, would be hardly possible. *aversus* and *adversus* are often confused in MSS.

414. 'Down rolls he, spouting from his breast a warm stream of blood, all chill in death, while long-drawn sobs shake all his side.' Cp. *Lucr.* ii. 354 *Sanguinis expirans calidum de pectore flumen.*

417. 'The hand is raised over the shoulder to a level with the ear' (Con.).

418. *tit*, the tense expresses instantaneous action.

427-430. Note the broken utterance of extreme agitation: after *me, me* would naturally come *caedite, ferite*, or some such word. 'Me, me,' he cries, — 'tis I that did it—on me turn your swords, Rutulians, mine is all the fault; no daring deed was his, nor could be—so help me heaven and you stars that know the tale (oonsotia); he only loved too well a hapless friend.'

435-437. 'As when some bright-hued flower, severed by the plough, droops down and dies; or poppies bow the head with failing neck, o'erladen by a shower.' Cp. *Catull.* xi. 22 *velut prati Ultimi flòs præterirent postquam Tactus aratro est*; *Hom.* Il. viii. 306-308 *μήνες δ' ὁτε ἐτέρως κάρη βάλει, ή τ' ἐν στροφῇ Καρπῷ βραθριάντην νοτίγοι τε ελαφρήνοι, ή τε ἐτέρως ήμυσε κάρη πήληκι βαρυθέν.*

439. *in solo . . . moratur*, 'stays not till he reaches Volscens.'

446-449. 'Blest pair! if aught my verse avail, no day shall blot your names from the memory of time, while Aeneas' line shall sit on the Capitol's unchanging rock, and Rome's great Father holds his sway.' *pater Romanus* probably = the Emperor, as head of the Roman state: cp. *Hor. Od.* i. 2. 50 *Hic ames dici pater atque princeps*; *Auson. praef. ad Theodosium* 21 *Tu modo te iussisse, pater Romane, memento.* It has also been explained as = Jupiter Capitolinus, called *Tarpeius pater* by *Propertius* (v. 17) and *Martial* (ix. 2. 5) *Tarpeia summi saxa dum patris stabunt.*

450. *Rutuli*, the conquerors were really *Latini* (l. 367), but being allies of the Rutulians they are loosely called *Rutuli*.

454. *Muma* was not mentioned above among those whom Nisus and Euryalus slew, whence Heyne conjectured *Remoques* (l. 330), and Ribbeck thinks that Virgil, on revision, would either have written *Lausoque* here, or *Numamque* in l. 334.

461. 'When the sun now shed his rays (lit. 'was shed') and lightened all nature with his light.' For *rebus* cp. vi. 272 *rebus nox abstulit atra colore.*

464. *suas* seems required by the context in preference to the better supported *suos*. *quisque*, 'each leader.'

468. *duri*, 'hardy,' 'stout,' as xii. 873.

469. *cingitur*, 'is bounded,' i.e. protected: cp. Liv. xl. 6 *latera regis* *duo filii iuvenes cingebant*.

476. 'Down fell the shuttle from her hand, and her work was all unravelled:' cp. Hom. Il. xxii. 448 (of Andromache receiving the news of Hector's death) Τῆς δὲ ἀλειχθῆ γνῖα, χαρὰ δὲ οἱ ἔκπεσε κέρεις.

477. For the hiatus see Introd. p. xviii.

478. *oomam*, for the constr. see on vii. 74.

479. For *illa* repeating a previous subject cp. i. 3 *Lavinaque venit Littora, multum ille et terris iactatus*, iii. 490 *sic oculos, sic ille manus*, etc., and δύε in Greek, e.g. Odyss. ii. 326: 'all heedless she of men, of danger, and of darts'—*virum*, i.e. forgetting the usual restraint of women.

481-482. 'Is it thus, Euryalus, I behold thee? Couldst thou, the son (ille) that wast to be the last (*sera*) solace of mine age, couldst thou leave me all alone, so cruelly?'

485. *data*, all MSS. and most editions. Con., however, has no doubt that the true reading is *date*, which would avoid the awkward repetition of *data* from the previous line. *date* would be an example of voc. for nom. by attraction to the second person: cp. ii. 283 *quibus Hector ab oris Expectate venis*.

486. *neq; te tua funera mater produxi*, 'nor have I led thee—thy funeral train—to the tomb,' *tua funera* being epexegetic of *te*. This is as good a way as any of taking a very difficult passage: but none can be said to be satisfactory. Other ways are (1) with Servius to take *funera* as nom. sing.—'a mourner:' but his statement that there was such a word is not supported by any other authority; (2) to read *funere*, 'at thy burial:' but, as Con. remarks, this seems hardly Virgilian either in the construction introduced or in the order of the words; (3) to take *tua funera* as accus. of motion after *produxi*, 'led to thy burial:' a very questionable construction; (4) to take *funera* as a sort of cognate accus. with *produxi*, led thee forth in burial: *tua* in this case might agree either with *funera* or *mater*.

491. *funus*, 'corpse,' as Prop. i. 17. 8 *Haccine parva meum funus ha-rena tegit?* 'hoo, the head of her son (cp. ll. 465, 466 above).

493. *pictas*, 'feeling,' almost 'pity.'

499. 'Their strength flags, blunted for battle.'

503. The sudden trumpet-flourish is well indicated by the rapid movement of a purely dactylic line. *sonitum*, cognate accusative after *increpuit*.

505. 'On come the Volsci, carrying in even line their roof of shields.' *testudo*, when men were attacking a fortress, and advanced with their shields held over their heads, and close together, for protection, this formation was called a *testudo* or *tortoise*. *Volsci*, here for the Italians generally.

508. 'Where the lines are open, and the ring of men, less closely ranged, shows gaps.' *viris*, lit. in respect of men.

513. *cum* is purely temporal ('the while, however'), and therefore naturally takes the indicative.

516. *ruunt*, 'throw down.'

517, 518. *armorum tegmina*, 'the covering of shields,' *armorum* being descriptive genitive. *casco Marte*, 'battle in the dark,' i.e. under the *testudo*.

522. *pinum*, 'torch.'

525. *vos*, the Muses, Calliope alone being named; cp. i. 140 *vestras*, *Eure, domos*.

527. *Oroo*, poetical dat. instead of prep. and case; see note to l. 775.

528. 'Unroll with me the mighty borders of the war.' The metaphor is that of unrolling a scroll, and showing its whole surface from edge to edge. The phrase is from Ennius, Ann. i. 78 *Quis potis ingentes oras evolvere belli?*

529. This line is found in only one of the best MSS., and is not noticed by Servius. It is perhaps inserted from vii. 645.

530, 531. *suspectu*, 'height,' as in vi. 579. *pontibus*, 'bridges' or 'gangways' connecting the tower with the walls. *opportuna loco* (abl. of respect), 'fitly placed,' i.e. for the Trojans, and therefore a desirable object of attack for the besiegers; cp. Liv. xxxlii. 80 *urbem loco sitam opportuno*, 'advantageously situated.'

534. *demdi* with *intorquere*, 'hurl in showers.'

536, 537. *lateri*, sc. *turris*. *plurima vento*, 'fanned by the wind.' *adensis*, proleptic; 'clung to and devoured the doors.'

538-541. 'Dismayed and panic-struck, the men within in vain sought refuge from their evil case: and as they huddled and drew back to the side yet free from harm, down fell the tower o'erweighted, and all the welkin thundered with the crash.'

543. They are pierced by their own weapons and by splinters of wood from the tower.

545-548. 'Helenor, in prime of youth, whom captive Lycymnia had reared in secret for Maeonia's king, and sent to Troy in forbidden arms; a youth light-armed with naked sword and blank unblazoned shield.' *Maeonia*, the king of Lydia, which in Homer is called *Maonia*. *furtum* denotes illegitimate birth, as *furtivum*, vii. 660. *vetitis*, probably in reference to the Roman custom of not allowing slaves to serve in the army: but it may mean against the orders of his father. *inglorius*, without any device on his shield, such as a proved warrior would have earned. Cp. Stat. Theb. ix. 108 *ingloria cassis* (without a crest), Eur. Phoen. 119 *δούλη δώλα*, Aesch. Sept. 588 *σῆμα δ' οὐκ ἐπῆρε κύκλῳ*. Οὐ γάρ δοκεῖν δριστος, δλλ' εἶναι θέλει.

553. *supra*, 'down on to.'

557, 558. *alta tecta*, used loosely of the top of the wall; 'the bulwark above.' *soecium*, old form of gen. in *um*, like *virum*, *Teucrum*, etc. See on iii. 703.

564. *Iovis armiger*, i. e. the eagle, which was supposed to bear the thunderbolts of Jupiter.

565. *matri*, poetical dat. of agent after passive participle.

566. *Martius*, sacred to Mars, because a wolf suckled his two children, Romulus and Remus.

572. *fallente*, 'the arrow that stealeth from afar.'

575. *pro*, 'in front of the turrets above,' i. e. on the wall: cp. *pro portis*, xii. 661 and l. 677 below.

576-580. 'Then Capys slew Trivermus. Themilla's flying spear had grazed him first; he flung his buckler down, poor fool! and clapped his hand upon the wound; then Capys' winged arrow sped, and to his side his hand was pinned—the shaft, deep-buried, clove with deadly stroke the springs of breath' (*spiramenta animae*, lit. 'air-holes of breath,' i. e. the lungs). *sagitta* is subject of *allapas* (est) and *xupit*, the clause *et laevo . . . manus* interrupting the construction.

582. 'With embroidered mantle, and glittering in Spanish purple' *chlamydem*, accusative after passive verb in imitation of Greek: see on vii. 74.

584. *matris Iuoo*, the mother of Arcens' son appears to have been some nymph who dwelt in the groves near the *Symaethus*, a river on the east coast of Sicily.

585. *placabilis*, see on vii. 764. *Falici*, 'of Palicus.' The *Falici* were two Sicilian deities, sons of Jupiter, by Thalia or Actna. Why Virgil speaks of *one* only is unexplained.

587-589. *adducta habena*, 'with tightened thong'—i. e. drawn tight towards him as he whirled it round. *liquefacto*: 'It was a common opinion that a leaden bullet melted in its passage through the air. Cerdas compares Aristot. de Caelo ii. 7, Lucr. vi. 177 sqq. *omnia motu Percallecta vides ardescere; plumbea vero Glans etiam longo cursu volvenda liqueficit*' (Con.). *multa harena*, 'laid him low o'er many a foot of sand.'

595. *digna atque indigna relatū*, 'many a random shout,' lit. 'things fit and unfit to tell,' a proverbial expression for violent and unrestrained language, like *πηρδ καὶ δρόητα, δικέντα ταῦτα*.

596. *novo regno*, 'his new royalty,' i. e. his marriage with a princess.

597. 'Strode along, shouting loudly.' *clamore*, abl. of circumstance with *ingentem se forebat*.

599. *bis capti*, referring to the captures of Troy by Hercules and by the Greeks. *morti praetendere*, 'make walls a fence against death.' *praetendo* generally of putting something (accus.) in front of an object (dat.) to screen or protect it, e. g. *segeli praetendere sapem*, G. l. 270: but the general meaning 'to hold in front of' covers both senses. Some would read *Marti*, 'make walls a screen for battle,' i. e. fight behind walls; but *morti* has overwhelming MS. authority.

600. *nostra conubia*, 'our wives.'

602. Numanus (as Turnus above ll. 154 sqq.) implies that the Trojans have now to deal with sterner foes—no proud Atridae, no crafty-tongued Ulysses; but a hardy race of warriors.

603. *durum a stirpe genus*, 'a hardy race from the stock,' in apposition to the subject of *deserimus*.

605. 'Our sons live for the chase, and weary the forests' (i. e. give them no rest with their continual hunting). *venatu*, dative. *invigilant*—keep awake over and so attend closely to, cp. *victu invigilant*, G. iv. 158.

609-610. 'All our life is worn with steel: with the butt of our spears we goad our cattle.' *teritur* implies the wear and tear of a hard life; the spear is never from their hands; if not wanted for battle it serves as a goad. For the prosody of *fatigamus* see Introd. p. xvii.

612, 613. 'The helmet sits on hoary hairs; and aye we love to store fresh spoils and live upon our prey.' Conington apparently thinks this language inappropriate as being 'a sort of boast of barbarism': but surely it is most appropriate to Virgil's conception of Turnus and his allies, and is very like e. g. that which Sir Walter Scott puts into the mouths of Border forayers ('Lay of the Last Minstrel' *passim*).

614. 'Your garments are interwoven with saffron and gleaming purple.' In this passage (614-621) the Phrygians of the Homeric age are credited with the vices and effeminacy of their descendants.

615. *cordi*, 'delight you;' a survival of the locative, lit. = 'are in your heart.'

616. 'Your tunics have sleeves, and your caps have strings.' Tunics with sleeves, called *chiridotae*, were considered effeminate by the Romans. As to the *mitra* the reproach is, not that it had strings, which were an ordinary part of it, but that it was worn at all.

617, 618. 'O Phrygian maids—for Phrygian men ye are not!—away to your losty Dindymus, where the double pipe gives forth the strain you know so well. Hark! cymbal and Berecynthian pipe of the Idacan mother call you hence: leave arms to men, and quit the sword.' *biforum*, because the Greeks and Romans were accustomed to play on two pipes at once (*tibia dextra et sinistra*): whence the common phrase *canere tibiis*.

621-623. *canentem*, referring to the measured utterance of Remulus' declamatory speech. 'Such boastful words, such ill-omened taunts.' *obversus*, turning towards Numanus. *nervo*, probably local abl. 'stretches an arrow on his bowstring of horsehair.' *diversa duocens* ('drawing his arms apart') describes the act of drawing a bow; *διασχίμενος παλάμηρος* Apoll. Rhod. iii. 283.

628, 629. *pariterque*, etc., i. e. as tall as his mother. *petat*, *spargat*, conj. after consecutive *qui* = 'such as.'

631-634. *intonuit laevum*, a good omen in Roman augury. *adducta*, 'pulled home' (to his ear or breast). *virtutem*, 'worth.'

641-644. 'Blessings on thy young prowess, my son; this is the path to

heaven, thou child of gods and sire of gods to be. Full surely 'heath Assaracus' line shall all the wars ordained by fate sink down in peace. Troy is not wide enough for thee.' The reference, expressed with oracular obscurity, is to the settlement of Augustus: *deos* being Julius Caesar and Augustus, and the expression *fato ventura* being intended to suggest that war had been the destiny, not the choice or fault, of Rome. *Troia capit* refers partly to the removal from Nova Troia to Lavinium and Alba, partly to the subsequent spread of Roman power over the world. *macte*, *voc.* by attraction for *mactus esto* = 'be increased,' 'go on and prosper,' root MAG. This attraction was so common in this particular phrase that the word became almost indeclinable, so that we find e.g. *inherem macte virtute esse*, Liv. ii. 12. The plural, however, is also found e.g. *macti virtute milites Romani esse*; but Con. (Excursus to Book ix) is doubtful whether *macte* should not be read in that and two other passages.

640. *formam vertitur*, middle use of the verb.

647. *Dardanio Anchiseae*, for the prosody see Introd. p. xviii.

650. A hypermetric line; see Introd. p. xix.

653-656. *impune*, 'without harm to you.' *paribus armis*, 'arms that rival his (Apollo's own).' *parco bello* (dat.), 'abstain from war:' cp. i. 257 *parce metu*.

660. 'Heard the rattle of his quiver as he fled.'

665. *amments*, 'thongs' attached to javelins, so that they could be hurled with greater force.

667. *flotu*, 'at the stroke,' is noted as an old word by Servius, citing Pacuvius (B. C. 150) for *flictus navium*; and is used by later imitators of Virgil, as Silius Italicus and Ausonius.

668. *Haedis*, abl. of time: the Kids rise in September.

669-671. *quam multa*, etc., 'thick as the hail that storm-clouds hurl upon the sea, when Jupiter, wild with southern blasts, whirls down the rainy tempest, and bursts open the hollow clouds of heaven. *praeceps*, intransitive. *caelo*, probably local abl., 'in heaven.'

676. 'Trusting in their swords, and even challenge the foe to enter the walls.' *armis*, emphatic: they rely, not upon their ramparts, but upon their swords. *ultra*, see above on ll. 7 and 127. *moenibus*, instrumental abl., lit. 'invite with walls,' like *soliq[ue] invitat acerno*, viii. 178.

677. *pro turribus*, in front of the towers, i.e. just inside the gate, guarding the fortifications. It has also been explained as either—*more turrium*, 'huge as towers,' or *vice turrium*, 'in place of towers;' but cp. l. 575 above.

678. *cristis cornu sed*, κορυθαιολος Hom.

685, 686. *praeceps animi*, 'headlong in courage'; see on l. 246 above.

693. *fervore*, the older form: cp. *fulgore* vi. 826.

696. *se primus agebat*, 'was advancing first.'

697. *Thebana*, from Thebe, a town in Mysia. *alti*, 'great,' 'noble,' rather than 'tall.'

699. *tenerum* implies what is soft and elastic—Milton's ‘buxom air’: cp. *Lucr.* i. 207 *teneras auras*, ii. 146 *aera per tenerum*.

700. *specus atri vulneris*, ‘the dark gaping wound.’

704, 705. *iaculo*, instrumental abl. *falarica*, a heavy iron-shod pole, shot from a catapult (as at Saguntum, *Liv. xxi. 8*), but here by hand, thus enhancing Turnus' superhuman strength.

707. ‘Nor corslet true with double plates of golden mail.’ *squamis et auro*, hendiadys.

709. *clipeum*, neut. noun., as in *Liv. i. 43*. 2 *arma his imperata galba, clipeum, ocreae, lorica*. Virgil imitates the Homeric *ἀράθησε δὲ τεύχε' ἐν' αἰρῷ*.

710-713. ‘So falls at times on Baiae's shore a mass of masonry, first framed of huge blocks from the quarry and hurled by men into the sea: down it comes headlong with a crash, dashes on the waters, and sinks deep into the bottom.’ Virgil alludes (as in *G. ii. 161* sqq.) to operations which he had no doubt witnessed in the works for the *portus Iulius* at Baiae. *Euboeoo*, because Cumae, near Baiae, was a colony from Chalcis in Euboea. *pila*, a mass of concrete formed of stones and mortar, and then allowed to drop into the sea as part of the foundations of a pier or other building (*Horace's tactis in altum molibus*, *Od. iii. 1. 33*). *ponto*, poetical dat. of recipient instead of prep. and case.

716. *Inarime*, the name comes from *Il. ii. 783* *εἰν' Ἀρίμοις, οἵ τε φασὶ Τυρφότος ἐμερανεῖ εὐράς*. Virgil, either misunderstanding or imperfectly recollecting the line, made the word *Inarime* out of *εἰν' Ἀρίμοις*, and then identified it with the island *Pithecusa* (now *Ischia*) in the bay of Naples. On the identification of Homeric localities with the coasts of Italy see note to vii. 10.

720. *conveniunt*, sc. *Rutuli*.

723. ‘(Sees) how goes the day, what hap directs their fortune’: cp. ii. 322 *quo res summa loco*.

729. *viderit*, subj. with *qui* causal. *ultro*, ‘with his own hand’ (Sidg.). See on l. 7 above. *urbi*, poetical use of dative instead of prep. and case.

731. *oculis effulxit*, ‘flashed from his (Turnus') eyes.’ Henry explains it of a miraculous light shining on their (the Trojans') eyes: but this would require *effulxit* as in l. 110 above.

733. *clipeo mittit*, sc. *Turnus* [Med.] is perhaps preferable to *clipei mittunt* [Pal.], for why more than one shield? or to *clipeo mittunt* [Rom.], which must be taken as = *mittunt se*: but it is difficult, on looking at the context, to resist the conclusion that Virgil wrote *clipeus*, which somehow got corrupted. There is, however, no trace of it in existing MSS.

737. *dotalis regia*, the palace at Laurentum, which Amata will give as her daughter's dowry. *media Ardea*, ‘Ardea's self.’

742. *Friamo narrabis*, i. e. in the other world.

746. **veniens** with **vulnus**.

748. **is=talis ut effugias**; 'not such is he that wields the steel and deals the blow.'

749. 'Rises high upon his uplifted sword,' i. e. lifts his sword and raises himself up at the same time for the stroke.

753. **cruenta cerebro**, lit. 'blood-stained with brain,' i. e. 'splashed with blood and brain.'

760. True to his conception of Turnus (see Introd. to Books vii and ix), Virgil represents him as a hot-headed barbarian, so wild with the fury of battle that he cannot take advantage of his opportunities. He is a 'fighting animal,' but no general.

763. **excipit**, 'catches.' **hinc**, i. e. from the bodies of **Phaleris** and **Gyges**.

768. **tendentem contra**, 'making for him'; cp. l. 795 below.

769. **ab aggere dexter**, 'from the mound on the right'; cp. viii. 237 'dexter in adversum nitens.'

770. **occupat**, of doing a thing before one can be prevented, doing it swiftly: 'catches him with a sweep of his whirling blade.'

772, 773. **felicior ungere**, 'more skilled to anoint'; poetical constr. imitated from the Greek, like *audax perpeti, impiger vexare*, etc.

774, 775. 'There is tenderness,' says Prof. Conington, 'in Virgil's repetition of the name' (Cretheus).

776. **cordi**, see on l. 615 above. **numerosque intendere nervis**, 'string the tuneful chords'; lit. 'stretch notes upon the chords,' a fanciful expression based upon the phrase *intendere nervos*, 'to stretch or string chords.'

781. **deinde**, 'next.'

785. **ediderit, miserit**, 'shall he have caused, shall he have sent?' The 2nd fut. is often used in these indignant questions, e. g. ii. 581 *occiderit Priamus?* Juv. i. 3 *impune ergo mihi recitaverit ille togatas?* *Oroo*, poetical dat. for the more usual prep. and case (*ad Orcum*); cp. 527 above.

791. **hoc**, abl. of cause, 'on this account.'

794. **asper, acerba tuens**, from Lucret. v. 33.

796. **ille quidem**, for the emphatic repetition of the previous subject by *ille* see on l. 479 above: 'for all his eager longing.'

799. **invaserat**, pluperf. of instantaneous action.

804, 805. **germanae**, Juno was Jupiter's sister as well as wife. 'The apodosis to *ni cedat* is implied in *hanc mollia iussa*, 'words of angry threat'; cp. Hor. Od. i. 10. 9 *Te, boves olim nisi reddidisses . . . minaci Voce dum terret.*

806. **subsistere tantum**, 'make stand enough.'

811. **ingeminant hastis**, 'hurl spear on spear.'

812. **fulmineus**, as hurling darts like lightning (Con.).

813, 814. **piceum fumen agit**, 'flows in black streams.'

816. **cum gurgite**, poetical usage for the ordinary instrumental abl.,

the instrument being regarded rather as an *accompaniment* of the action; cp. vi. 359 *madida cum veste gravatum*; Ennius (cited by Serv. on Georg. ii. 424) *effundit voces proprio cum pectore*. The English preposition 'with,' combining as it does the ideas of instrument and accompaniment, conceals the difficulty in translation.

817. *mollibus*, 'soft,' 'gentle;' cp. viii. 726 *Euphrates ibat iam mollior undis.*

AENEID.

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NOTES TO BOOK X.

The council of the gods (ll. 1-117) with which this book opens is an imitation of Homer (Iliad iv, viii *ad init.*), bearing no particular relation to the needs of the story: Jupiter's summing up being merely a declaration that destiny must have its course. The action of the poem continues in the return of Aeneas from his expedition to Caere (viii. 454-607), in command of an Etruscan force; a catalogue of which is given (ll. 163-214) on the model of that in Iliad ii. He is met on his way by the sea-nymphs, formerly Trojan ships (ix. 120), one of whom, Cymodoce, encourages him (ll. 219-250). He finds the camp hard pressed by the Rutulians (ll. 118-145) and effects a landing (ll. 287-307): then follows a battle on the shore, in which Pallas, after brilliant exploits, is slain by Turnus (ll. 308-509), whose insulting arrogance prepares the way for sympathy with the retribution of Book XII. Aeneas rushes to avenge Pallas (ll. 510-635); but Juno, fearing for Turnus' safety, obtains from Jupiter a reprieve from the death which is assumed to await him, and flying before him in the likeness of Aeneas entices him on to a ship which bears him off to Ardea (ll. 606-688). Mezentius meanwhile, after great exploits, is encountered by Aeneas, but is saved by the devotion and death of his son Lausus (ll. 619-832): the conduct and language of Aeneas over the fallen youth, full of dignity and pity, being drawn in strong contrast to that of Turnus over Pallas (see Nettleship, 'Suggestions,' p. 22). Mezentius, receiving his son's corpse, returns to the battle and dies at the hand of Aeneas (ll. 833-908): a pathetic interest being given to the last hours of this savage barbarian by dwelling on the natural traits of love for his son and fondness for his horse; with which Prof. Nettleship ('Suggestions,' p. 23) well compares Herodotus' story of Periander, son of Cypselus (iii. 50 sqq.), whose cruelty is redeemed by love for his son Lycophron.

1. **interea**, as in xi. 1, expresses transition from one scene to another, or resumption of the story after a pause. 'The hall of Olympus opens' is an expression for daybreak; so *clauso Olympo* of sunset, i. 374.

5. *bipartitibus*, 'double-gated,' i. e. with entrance in front and behind the characteristic according to Vitruvius, of the *hypactrus*, the largest variety of temple. Others, less probably, translate, 'with folding-doors,' i. e. 'with spacious entrance.'

7. *Iniquus*, 'hostile,' 's spiteful.'

8. This line has been thought inconsistent with l. 263, where Jupiter predicts Aeneas' wars in Italy. But that passage is rather a forecast of what destiny will bring about than a command; nor need *abnuntare* here imply more than 'twas not with my will.' Cp. the resolve of Jupiter below, ll. 105 sqq., to let destiny take its course: *fatig' riam intenueat*.

9. 10. 'Whence this strike in defiance of my mandate?' What terror has driven these or those to gird on arms and wake the fray? *hos, hos*, i.e. the Germans and Italians. The infinitive clause *hos sequi . . . incessu* is the object of *sumus*; the more usual construction being that of Eccl. i. 53-56, *rebus . . . sumi*, or to prove at all.

10. *Phoenicea* (Linn.) *var. longistylis* (Lam.) *var. longistylis* L. III 64. Od. iv.

It will be seen that 'what else can there be' the apprentices themselves 'the master at the walls'—i.e. the lofty walls themselves & the ceiling in the galleries at the MSS. ; but nevertheless, the account of 'Hengist' which is found in some MSS. and discussed by Stoddard is probably right.

But despite its neutrality, it called themselves as informed by the Aerolines
of Germany who worked there after the First war. The Germans had some
of confidence in them as and the war against the oil companies the Trojans
(1914-1918).

we have still to hear. I think nothing, and
nothing, in this world is more terrible. We
are in a hole, and we are about to fall
into it, and every step we take is agony. We
are still willing, and we know it, but it is

19. 1990-1991. 1991-1992. 1992-1993. 1993-1994.

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35. *condere*, 'compose,' fate being regarded as a book : 'write destiny anew.'

36-38. *exustas classes*, the Trojan matrons, at the instigation of Juno, set fire to the fleet while in Sicily: but only four ships were actually burnt (v. 605 foll.). *ventos exitos*, the storm which *Aeolus* was induced by Juno to raise, and which wrecked the Trojans as they were sailing from Sicily (i. 50 foll.). *actam nubibus Irim*, 'sent down from heaven.' Iris was twice sent down by Juno, (1) to urge the matrons to burn the ships (v. 605 foll.), (2) to urge Turnus to attack the Trojan camp (ix. 2).

40. *sors rerum*, 'this quarter of the world:' *sors* denotes the province or department which falls to a magistrate by lot (*sors urbana*, Liv. xxii. 35; *sors iuris dicundi*, Cic. Mur. § 41; *Asiae sors*, Tac. Ann. iii. 32), and is here applied to one of the three divisions of the universe for which the sons of Saturn cast lots. *movet*, sc. Juno. *superis immissa*, sc. *est*, 'has been let loose on those above,' i. e. the dwellers on earth.

42, 43. 'Tis not for empire now I fear; that was our hope from thee (*ista*) while fortune lasted: be victory with whom thou wilt.'

46. *excidia* is probably from *excido* (*scid-*). If from *excido* (*cid*, *scid*), it must be scanned as a trisyllable by synizesis.

47. *nepotem*, 'my grandson,' Aeneas being son of Venus.

48-50. *sane*, ironical; 'yea, let Aeneas be tossed on unknown waters.' *hunc*, Ascanius.

51. *Amathūs*, = 'Αμαθοῦς.

52. *Idaliae*, gen. sing., as i. 693. The usual name of the town was 'Idalium' (l. 86 below, i. 681).

54. *inde*, from Amathus, etc., where Ascanius is to retire.

57. *exhausta*, 'drained to the bottom,' 'endured to the end.'

58. *recidiva*, 'revived,' 'restored'—a Virgilian use (cp. iv. 344, vii. 322) of the word, which elsewhere = 'recurring.'

61. *revolvere*, 'to repeat the course of Troy's misfortunes;' cp. *volvere* *casus* i. 9.

64. *obductum*, 'concealed;' cp. Cic. Leg. Agr. (in Rullum) iii. 2. 4 *refricare obductam reipublicae cicatricem.*

68. *Cassandrae impulsus furiis*, a contemptuous comment on the previous line: the oracles received by Aeneas she calls 'ravings of Cassandra.'

69. *hortati*, i. e. Juno and the gods on her side.

70, 71. *summam belli*, 'the fortunes of the war;' cp. *summa rerum*. *idem agitare*, 'to disturb the loyalty' of the Tyrrhenes, referring to the alliance of Aeneas with the Tuscans, who had revolted from their tyrant Mezentius, as described in Book VIII.

72, 73. 'What god, pray, drove him to his hurt, what cruel force of mine? where is Juno's hand in this, or Iris sent from heaven?' *fraudem*, 'hurt,' as in legal terms *fraus esto*, *fraudi esse*; cp. Cic. Cluent. 33. 91 *quae res nemini umquam fraudi fuit.*

76. **Pilumnus**, a Latin god, the mythic ancestor of Turnus. **Venilia**, a sea-nymph. The general sense of the line is, 'though he is sprung from Italian gods.' **avus**, here loosely for 'forefather.'

77. **quid**, etc., 'what think you of this, that the Trojans,' etc.

78. **fugo premere**, metaphorical, 'are putting their yoke upon.'

79. **soceros**, **pactas**, rhetorical plurals. The reference is to Lavinia, who had previously been betrothed to Turnus, but was promised to Aeneas by Latinus.

80. 'Ask peace with suppliant hand, yet arm his ships for fight' (as in the voyage up the Tiber to Pallanteum, viii. 92). **pacem orare manus** refers to the olive-branch with *vittae* carried in the hand, vii. 236.

81-82. In Homer, Aphrodite rescues Aeneas by throwing her garment over him (Il. v. 315), and it is Apollo who hides him in a cloud (ib. 344). **potes**, present, implying that such power is still hers; 'Your power can steal'

83. When the ships of Aeneas reached Italy, they were changed into sea-nymphs by Cybele, from whose forest in Ida they had been built (see ix. 80). Juno credits Venus with the act, though it was really Cybele's.

85-87. Juno quotes the different points of Venus' speech, and makes a contemptuous comment on each. 'Aeneas is absent through ignorance: let him reap the fruits of his folly. You have pleasant retreats like Paphos and Idalium: why then leave your province to engage in war?' **gravidam bellis**, lit. 'pregnant with wars:' cp. iv. 229 *gravidam imperitis Itiam*.

88 foll., I was not the cause of these troubles, but Paris, who at your instigation carried off Helen.

88. **fluxas**, 'frail,' 'perishing;' a curious instance of perfect participle from intransitive **flu**: similar examples are *titubata* v. 332, *cretus* iv. 191, *desuetus* ii. 509, *placitus* iv. 38.

91. **foedera solvere furto**, 'break the league of peace by treachery,' i.e. by the rape of Helen.

92. **expugnavit**, 'took Sparta by storm,' a rhetorical exaggeration. Paris came as a guest to Sparta, but she represents his voyage as an invasion.

94. **querellis**, ablative of manner.

96-99. 'Thus pleaded Juno; and all the dwellers in heaven gave divers murmurs of assent (i. e. to Juno or Venus): like the sound of rising blasts (**flamina prima**) pent within a forest, rolling low murmurs that speak to sailors of a coming storm.' **caeca**, 'low,' 'hidden from the ear:' strictly of what is hidden from sight, but language often confuses the impressions made on different senses.

102, 103. **solo**, abl. of respect, 'shaken in its foundations.' **posuere**, 'abated,' 'fell,' intransitive, as vii. 27 *cum venti posuere*. **placida**, proleptic—'Ocean smooths his waters into rest.'

107-113. 'What each one's fortune is to-day, what path of hope each treads (be he Trojan or Rutulian), will be nought to me; whether it be

Italian destiny that holds the (Trojan) camp in siege, or fatal error of Troy and warnings of a foe. Nor spare I the Rutulians (from this law that each must take their chance). Each one's own deeds shall bring him toil or success. Jove rules alike for all: and Fate shall find its course.' *secat spem*, a curious phrase, is most probably an extension of such expressions as *secare viam* (vi. 899), and = 'what hope he pursues.' *fust*, archaic subj. of verb *sum*, formed like *fui*, etc. from root *fu*, and found in Plautus, Terence, and Lucretius. *nullo discrimine habebo*, lit. 'I will hold him in no difference.' *fatis Italum*, destiny *favourable* to the Italians. *monitis sinistris*, probably does not refer to any special event, but denotes generally 'foolish advice.'

113-115. *Stygli . . . Olympum*, repeated from ix. 104-106.

118, 119. *portis*, local ablative. *circum*, adverbial. *instant sternere*, 'press forward to slay,' a rather unusual construction, cp. ii. 627 *instant cruere*.

122. *rara corona*, 'a thin ring' (of defenders).

123. *Hicetaonius*, 'son of Hicetaon:' cp. *Agamemnonius* iv. 471, *Lycaonius* x. 749.

126. *alta*, 'lofty:' not, as Con. suggests, 'noble.'

131. *moliri ignem*, 'hurl the fire brand:' cp. G. i. 329 *fulmina molitur dextra*. The verb is used of various kinds of actions which imply *effort* in the agent.

132. *fustissima cura*, as being the last hope of the race, and also because of his beauty.

138. *caput detectus honestum*, 'his comely head uncovered.' The accusative after the passive participle is in imitation of the Greek construction with passive or middle (*δικηκομένος τὸν δρόμον, προβεβλημένος τὴν δοσία*). Cp. Ecl. iii. 106 *inscripti nomina regum flores*, Hor. Sat. i. 6. 74 *pueri laevo suspensi loculos tabulamque lacerto*. Ascanius is here compared to a gem set in gold (*fulvum quae dividit aurum*), or ivory in wood; cp. the somewhat parallel simile in i. 592, 593, where, however, it is the setting, not the gem or ivory, which is emphasised.

136. *buxo aut*, for the hiatus see Introd. p. xviii. The rhythm of the line is Greek throughout.

140. *vulnera dirigere*, 'aiming wounds,' *vulnus* being used poetically instead of the weapon, as ix. 745 *vulnus detorxit*.

141. *Maeonia generose domo*, 'noble offspring of a Lydian house:' *domo* abl. of origin. For the hiatus see Introd. p. xviii.

144. *aggere* with *pulsi*, 'the glory of having driven Turnus from the rampart.'

145. *urbi*, i. e. Capua.

146, 147. The battle was over (*contulerant*), and in the night following Aeneas was on his way (*secabat*) back from Tarcho, where the story left him in viii. 607.

148. *ingressus*, sc. *est*. *castris*, dat. after *ingressus*, a rare con-

struction. Con. makes *ingressus* a participle, regarding ll. 148-153 (*ut . . . preces*) as a temporal clause, and beginning the principal clause at *hanc fit mora*. But this would be very clumsy.

150-152. *quidve*, etc., 'what boon he asks, what offers in return.' *violenta*, the characteristic quality of Turnus; the epithet is applied to no one else by Virgil. *humanis*, etc., 'bids him think what surely human fortunes can feel'—i. e. how little trust can be placed in their permanence. Aeneas points out that Tarcho may one day want help himself.

154, 155. *ferit*, cp. *icere foedus*; a victim being struck to mark the conclusion of a treaty. *libera fati*, 'quit of fate,' 'their destiny fulfilled'—i. e. by choosing a foreign leader according to the oracle (viii. 502). For the construction cp. Hor. A. P. 212 *liber laborum*; Lucan. iv. 384 *curarum liber*. *gens Lydia*, the Etruscans, who were supposed to have been originally settlers from Lydia.

156. For the hiatus see Introd. p. xviii.

157, 158. *rostro . . . leones*, 'with Phrygian lions joined to its beak below.' For the construction see on l. 133 above. The lions are carved or painted on each side of the lower part of the prow from which the *rostrum* projected: and above, on the upper part of the prow, is the distinctive emblem (*insigne*) of the ship, answering to our figure-head—in this case a head or figure personifying Mount Ida. *Phrygios*, because lions drew the car of the Phrygian goddess Cybele, who was the special guardian of the Trojan fleet (ix. 80 foll.).

161, 162. *quaerit . . . iter*, 'asks the names of the stars, their pathway through the shades of night:' the stars are boldly called their 'path through the night,' as being the guides which direct their course in the darkness.

163. *pandite Helicona*, 'open the gates of Helicon,' as if it were an enclosure which kept in song.

166. *Tigri*, the ship is called Tiger, because the figure-head was a representation of that animal.

168. *goryti*, 'quivers.' *γαρύτρος* Od. xxi. 54 is 'a bow-case.'

171. *puppis here*—'the stern,' on which stood a figure or painting of Apollo as *tutela*, or guardian deity (not to be confounded with the *παράσημον* or 'figure-head'; see above on l. 157); cp. Pers. vi. 30 (of a shipwrecked mariner) *iacet ipsi in litore et una Ingentea de puppe dei*; Ov. Trist. i. 10. 1 *Est mihi sitque, precor, flavae tutela Minervae Navis, et a picta casside nomen habet.*

174. 'An island rich in boundless treasures of the mine.' *generosa*—of a good stock ('genus') and so 'generous,' 'fruitful:' *generosus palmite collis* Ov. Met. xv. 710.

175. *hominum divumque interpres*, 'interpreter between gods and men.' *interpres* denotes properly an agent between two parties.

176-178. *parent*, 'obey.' He who knows the movements and meanings of the *caeli sidera* is counted as their lord. *rapit*, 'hurries.'

179. **Pisae**, nom. plur.; in G. iii. 180 the sing. form 'Pisa' is used. Pisa is Alpean (i. e. Elean) by origin, Etruscan by situation (*modo*). Its connection with the Pisa of Elis on the Alpheus is a fiction due to similarity of name.

182-184. **tercentum** is object of *adiciunt*—the people of Caere, etc. add three hundred to the total. **Caerete domo**, abl. of origin, 'those who are from the home of Caere,' i. e. 'whose dwelling is Caere.'

186. **Cinyrus** and **Cupavo** are apparently brothers, and the sons of Cycnus, who was a lover of Phaëthon, and when the latter died, was changed into a swan.

187, 188. 'from whose crest the swan plumes rise: love is your shame; your cognizance is that of your father's shape.' **crimen amor vestrum**: as the legend to which Virgil refers is unknown, it is uncertain whether this means merely that the shame of Cycnus' love for Phaëthon had descended to his sons, or whether there is an allusion to a criminal passion between Cinyrus and Cupavo themselves. **formaeque insigne paternae**, i. e. the brothers bear as their device the feathers of a swan. Two other interpretations of the passage are suggested: (1) Sprengel takes *amor* voc., and understands *vestrum* of Cupid and Venus, like *vestras*, *Eure, domos* i. 140—'a record of thy offence, O Love, and an emblem of their father's shape.' But *vestrum* here must surely refer to Cinyrus and Cupavo. (2) Wagner makes *crimen amor vestrum* parenthetical, and *formae insigne paternae* exegetic of *pennae*, to which he refers *vestrum*. But the run of the lines is against this interpretation.

190. **sororum**, the sisters of Phaëthon were changed into poplars after his death.

192. 'passed an old age white with soft plumage,' i. e. was turned into a swan. The other interpretation, 'put on a hoary age of soft plumage' (*senecta* denoting the white hairs), is surely far-fetched.

194. **filius**, probably Cinyrus, Cupavo being dropped out of sight, as unimportant (*paucis comitatus*, p. 186).

195. **Centaurum**, the ship. **ille**, the figure-head, which consists of a Centaur in the act of hurling a stone upon the waters.

198. **ille . . . Oceanus**; Wagner is probably right in taking this as parallel to the Homeric use, e. g. Il. iii. 118 Λύτρη δι Ταλθύβιον προτει κρελων Αγαμέμνων, in which the pronoun first obscurely indicates the subject which is afterwards more directly introduced. He cites G. iv. 457 *Illa . . . puella*, Aen. v. 609 *Illa . . . virgo*, xii. 901 *Ille . . . heros*.

199. **Mantus**, Greek gen. of Manto. **Tusci amnis**, the Tiber.

201-203. 'Mantua rich in ancestry—but not of one blood all her sons. Three races hath she, with four cities under each: herself the chief among her cities; of Tuscan blood her strength.' **gens** = 'a race' (*θρόνος*); **populus**, 'a people' or 'city' (*πόλις*) belonging to it. Virgil glorifies his native Mantua by representing her as the head of the northern league of twelve Tuscan cities, which Livy (v. 33) speaks of as founded from the 'twelve fair cities'

of Etruria Proper. Pliny, however (N. H. iii. 20), and Cato state that Felsina was the metropolis. The gens triplex is said to be Greek, Etruscan, and Umbrian. *peccatis*, dative. *Tusco de sanguine vires*, i. e. the most powerful gens at Mantua consisted of Tuscans.

204. 'From Mantua, too, Mezentius arms five hundred men against himself'—i. e. five hundred take arms against him.

205, 206. *Mincetus*, name of the ship and of the figure-head, consisting of a representation of the river Mincius, which is called 'child of Benacus,' because it issues from Lake Benacus.

207, 208. *it gravis*, 'moves heavily,' because of the bulk of the ship. *centena arbore*, 'with a hundred oars.' *arbore* suggests the great size of the oars. For the use of distributive in place of simple numerals cp. Aen. v. 120 *terno consurgunt ordine remi assurgens*, 'rising to the stroke.'

209. *Triton*, name of ship and of the figure-head—Triton with his shell.

211. *hominem praefert*, 'shows a human shape.'

212. Note the musical rhythm of this line, well expressing the soft lapping of the waters under the prow.

218. *velis ministrat*, 'attends to the sails.'

219. *medio in spatio*, 'in the middle of his course.'

220-224. *Nymphae*, etc., 'the Nymphs, whom gracious Cybebe had transformed from ships and bade them have power over the sea, swam side by side and clove the waves—as many Nymphs as the brazen prows that erst stood moored to shore. Afar they know the chief, and round him weave their dance.' For the story, which is told ix. 73 foll., see on l. 83 above. *numen* = 'divine power,' cp. Ov. Am. iii. 9. 18 *At sacri vates et divum cura vocamur: Sunt etiam qui nos numen habere putant. Iustrant*, as vii. 391 *te lustrare choro.*

228, 229. According to Servius the Vestal Virgins on a set day addressed the *rex sacrorum* with the formula *Vigilasne, rex? vigila.* *velis immitte rudentes*, 'let loose the sheets to the sails.' *rudentes* are the ropes (called 'sheets') fastened to the bottom corners of the sail.

232. *praecepites*, proleptic, 'drove us to flight.'

234. *hanc faciem refecit*, 'gave us this new shape.'

237. *horrentes* suggests a long array of spears ('bristling ranks of Latins'), and is more forcible than the other reading *ardentes*.

238. No mention has been previously made of the sending of this Arcadian cavalry, or of Etruscan forces other than those with Aeneas—a proof of the unfinished state of the poem.

240. *tungant*, in middle sense without *se*, according to a frequent Virgilian (and Lucretian) use; see Munro on *Lucr.* iii. 502.

242, 243. *primus* = 'forthwith.' *oras ambit auro*, 'edged its rim with gold.'

247. *hanc ignara modi*, 'knowing well the way'—i. e. of making a ship go; perhaps with some allusion to her having once been a ship herself.

252, 253. *Idaea*, Mount Ida in Phrygia being the favourite abode of

Cybele. *cordi (sunt)* 'is dear:' *cordi* in this phrase is probably a locative, the literal meaning being 'is at heart.' *turrigeras*, Cybele wore a crown ornamented with battlements, as being the protectress of cities.

254. *propinquas augurium*, lit. 'bring the omen near,' i. e. 'bring it to pass.'

256, 257. 'No more he spake: meanwhile returning day was hurrying up in the fulness of dawn, and had driven night away.' *revoluta*, the heavens being regarded as a hollow sphere, part light and part dark, which kept turning round the earth, and so producing day and night: cp. ii. 250 *vertitur interea caelum et ruit Oceano nox.*

258, 259. 'First he enjoins his comrades to follow the signal, and fit their courage for the fight, and make them ready to battle.'

265, 266. *dant signa*, 'give signs' of their approval by their clamour. *fugient notos*, 'fly from the southern winds' on their way back to the north. *secundo*, 'joyful.'

269. The very sea appears to be bearing down upon them, along with the ships.

270-275. 'The helmet on his head is all ablaze; from the crest above play streams of fire, and the golden shield darts forth devouring flames: like the lurid glare of blood-red comets in the clear night air, or the burning Dogstar's glow—the star that rises with heat and pest for hapless men, and saddens all the heaven with his baneful light.' *capiti, oristis*, datives of the indirect object or thing affected. *a vertice = κατ' ἀκρην*, 'from above;' cp. i. 114 *ingens a vertice pontus*. Milton has adapted the simile with fine effect ('Par. Lost,' ii. 708 sqq.):

'Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiucus huge
In the Arctic sky, and from his horrid hair
Shakes pestilence and war.'

276, 277. *praecipere* depends on *fiducia*, a rather extended use of the infinitive. 'Yet daring Turnus lost not heart to seize the shore first and drive the invaders from the soil.'

278. Omitted by the best MSS., and not noticed by Servius: perhaps repeated from ix. 127.

279-282. 'See here the chance for which you prayed, to crush them sword in hand! The war itself is in your grasp, my men: think each of wife and home; think of brave deeds, your fathers' pride.' *Mars ipse*, 'the whole fortune of the war,' which may now be decided if they destroy Aeneas and his followers in the attempt to land. There is another reading *miris*, which has better MS. authority: but the sense ('in brave men's hands is Mars himself') does not seem so good.

282, 283. *ultra*, i. e. without waiting for the attack—'Let us meet them at the water's edge, while all confused, and their first steps tottering as they

land.' *trepidi* expresses the hurry and confusion of landing. *egressus*, the reading *egressi*, in which case *vestigia* would be cognate acc. with *labant*, is equally well supported by the MSS., and is defended by some editors as being the harder reading, and therefore more likely to be altered. But on the other hand *egressis* might easily have been changed to *egressi*, to harmonize with *trepidi*.

288-292. *pontibus*, 'gangways,' for landing from a ship. *recursus*, 'the ebb' of each wave—i. e. the moment before the next rolls up, when it is possible to jump ashore in the shoal water (*hrevibus ne credere suita*). *per remos* probably means that they slide down the oars (which, it may be noted, are large galley-oars, worked perhaps by two men). Tarehom runs his ships upon a low sandy coast, marking a spot 'where are no seething waters, no roar of broken waves, but the sea unchecked creeps gently up with advancing tide'—a most accurate description of waves coming in upon a shelving sandy beach. *spirant*, lit. 'breathe,' is far more poetical than the other reading *spurat*.

294, 295. 'Now, gallants, throw your weight upon the oars, now lift and move your barks.' The exhortation 'lift!' will be easily understood by any one who watches a racing boat rising in the water with each stroke.

297. *tali statione*, 'in a roadstead like this.' Cp. for the sentiment Thuc. iv. 11 *ιβίσα λέγον ότι οὐκ εἰδεις εἴη φύλων φειδομένων τοὺς τολεμίους ή τὴ χώρα τεραδίν τούχος τεποημένων, κ.τ.λ.*

302. *innocuus*, 'uninjured,' a poetical usage.

303-305. 'For while, driven into shallow water, she hangs long in doubtful poise upon a treacherous reef (*dorsu*, cp. i. 110) and baffles the waves, she breaks up and turns her crew out into the sea.'

310. *signa canunt*, 'the trumpets sound,' the ordinary military term; cp. Liv. i. 1. 7 *priusquam signa canerent*, xxiv. 15 *ubi signa coepissent canere*.

311. *omen pugnae*, 'a happy omen for the battle,' in apposition to the action expressed by *invatisit*; cp. vi. 223 *triste ministerium*. This construction is common in Tacitus; e. g. Ann. i. 27 *postremo deserunt tribunal, ut quis praetorianorum militum amicorumve Caesaris occurreret, manus intentantes, causam discordiae et initium armorum*.

312. *ultra*, without waiting to be attacked. The word denotes anything 'beyond' what is required or expected.

313, 314. 'Piercing brass mail and tunic rough with gold the sword drinks the blood from his riven side.' *perque . . . per*, the repetition of *per* takes the place of a repeated copula, as often in Virgil, e. g. Ecl. iv. 6 *iam redit et Virgo, redeunt Saturnia regna. haurit, sc. Aeneas.*

315. *exsectum*, etc. 'Cut from the womb of his dead mother.' Such children were regarded as sacred to Phoebus, the god of healing.

317. *neō longe*, 'not far off.'

319. *lato*, poetical dative of recipient, 'hurled down to death.'

321, 322. *dum praebuit*, of duration, as l. 424 below; cp. i. 268 *dum res stetit Ilia regno*. The fact, and not the duration, is emphasized. *inertes*: Pharus is talking instead of fighting.

323. *clamanti* with *ore*.

326-330. *securus amorum*, 'forgetful of thy love.' *miserando*, voc. by attraction, as ii. 283 *quibus Hector ab oris Expectate venis*. In what follows, the sentence is broken abruptly at *progenies* by the parenthetical explanation *septom . . . coniunctum*: but then, instead of resuming that which precedes the parenthesis, it continues with reference to the parenthesis itself—i. e. to *tela coniunctum*.

331. *stringentia*, proleptic, 'turned aside so as to graze.'

334. *torserit* has the full meaning 'will have hurled'—i. e. will be found to have, when all is over. *In corpore Graicum*, 'in Graecian flesh'; *corpore* for *corporibus*.

339. *traecto*, etc., 'right onward through his arm the spear was sped, and held its bloody course: down from his shoulder by its sinews hung the lifeless hand.' The spear that has passed through Macon's body severs Alcanor's arm as well,—an impossible stroke, as Alcanor comes up to help Macon already falling (*ruentem*), i. e. when the impetus of the spear is over. Servius' note, 'trajecto lacerto,' *quae fuerat missa retroacto lacerto*, has suggested the possibility of a reading *reiecto*: in which case the passage would mean that Aeneas hurls a *fresh* spear 'with arm thrown back' at Alcanor coming to Macon's rescue. But it is clear that the text is right, and that Virgil has been guilty of a grotesque exaggeration: since if *hasta* in l. 340 denoted a *second* spear, the words *servatque cruenta tenorem* would have no point or meaning.

343. *figere contra*, 'to strike him full' (*drixipū*).

345. *Curibus Clausus*, 'Clausus of Cures,' a regular Latin use of the ablative of origin: cp. Caes. B. C. i. 4 *Magius Cremona*.

347. *graviter pressa* (= *impressa*), 'deeply fixed.'

350. *suprema*, 'exalted,' 'lofty.'

351. *Ismara*, fem. sing. from *Ismarus*, which is here treated as an adjective. Ismarus was a mountain in Thrace.

359. 'Long balanced hangs the fight, and all in strife are set'—(lit. 'all stand pushing against one another').

361. *haeret pede pes*, 'foot stands firm by foot, and man by man in thick array.' *pede*, a peculiar use of the local ablative, analogous to *mandet humo solita* ix. 214, *suffuderit ore ruborem* G. i. 430, *corpore inhaeret* l. 845 below. Macrobius (Sat. vi. 3. 5) preserves a line of Furius Antias (circa 100 B. C.) *Pressatur pede pes, mucro mucrone, viro vir*; and Ennius (Ann. 559) has *Premitur pede pes, atque armis arma teruntur*: either of which passages may have been in Virgil's mind. It is suggested that *pede* here may be an archaic *dative* (cp. for the form the phrase *inre diu in diu*, Liv. xlii. 28; and *Diiove victore*, quoted as an archaism by Quint. 1. 4. 17): but this appears hardly probable.

362. *rotantia*, intransitive use of active participle: cp. G. i. 163 *verbens-tia planstra*.

365. *Latia sequaci*, abstract for concrete, 'the pursuing Latins.'

366-368. Either *quis* (i. e. *quibus, queis*) or *quando* seems superfluous for the sense, which would be clear enough with one or the other. If *quando* has its ordinary meaning 'when' or 'since,' we must suppose a sudden break at *equos*, perhaps denoting that the passage was unfinished ('who, seeing that the rough nature of the ground made them discard their horses—Pallas excites them,' etc.): for it is hard to believe with Heyne that *quando* is a mere repetition of the reason already given by *quis*. Priscian (6th century A. D.) suggests that *quando* heru=aliquando, 'at times.'

369, 370. 'Whither fly ye, comrades? I beseech you by your own brave deeds, by your chief Evander's name and the fights beneath him won. . . .' *per vos fortia facta*, an imitation of the Greek idiom *πρὸς σε θεῖν, μὴ πρὸς σε γονάτων*, etc., which stands for *λιττοποια σε πρὸς θεῖν, πρὸς γονάτων*. To make *per* govern *vos* would be feeble. For the form of expression *per et . . . per* see on l. 313 above. *devicta bella*, like *vincere causam, vincere sponsionem* (cognate accusatives).

371. 'My own hopes that now shoot up in rivalry of my father's glory.'

374. *alta*, 'noble.'

378. *Troiam*, i. e. the Trojan camp, which they were trying to reach. See ll. 238-240 above.

382, 383. *discrimina costis dabat*, 'parted the ribs,' i. e. those on one side from those on the other. For the lengthening of the final syllable in *dabat* see Introd. p. xvii.

384. *super ocepat*, 'surprises from above.'

390, 391. 'Twin offspring of Daucus, Larides and Thymber, alike in sweet confusion e'en to parents' eyes.'

394. *capit*, see Introd. p. xvii. *Evandrius ensis*, the sword of Pallas, son of Evander.

395, 396. 'Larides' severed hand feels blindly for its lord; the fingers quiver half alive, and clutch the sword.' Virgil imitates Ennius, Ann. i. 463 (of a severed head) *Oscitat in campus capit a cervice revulsum, Semianimesque micant digiti ferrumque requirunt.*

399. *praeter*, adverbial.

400. 'Such respite, so much delay, had Ilus.'

405-409. 'And as when summer winds have risen at his wish, the swain sets fire here and there to the woods: soon all between has caught, and over all the wide champaign the bristling line of fire spreads unbroken: he sits victorious and views the triumphant flames.' *dispersa* implies that the woods are set on fire in several places at once: *mediis* being all that lies between the several points. The spread of fire in a wood here illustrates the contagious spread of courage kindled here and there by Pallas. Virgil elsewhere (ll. 304, xii. 521) and Homer (Iliad xi. 155, xv. 605, xx. 40)

employ it to illustrate destructive fury. *una*, probably adv., rather than adj. agreeing with *aces*.

410. *sodium*, instance of the old gen. in *-um* (Greek *-ov*), which was superseded by that in *-orum*. It was retained in certain words in the ordinary language, such as *nummum*, *sestertium*; and occurs not unfrequently in poetry: e. g. *Teucrum*, *Graium*, *magnanimum*, *fluvium*, etc.

412. *seque in sua colligit arma*, 'gathers himself behind his shield,' a phrase imitated by Sil. It. x. 129 *Consumit clipeo tela et collectus in arma Sustinet ingentes crepitantibus ictibus hastas*.

415. *elatam in fugulum*, raised against Halaesus' throat.

417. *canens*, MSS.: according to Servius there was another reading, *cavens*.

418. *canentia*, 'aged;' that which properly refers to *senior* being transferred to *lumina*; cp. xi. 654 *spicula converso fugientia dirigit arcu*. To suppose (with Servius) an allusion to the *cornea* of the eye turning white after death is surely to make Virgil write medical prose.

422. *fortunam*, 'success.' *fortunam atque viam* is virtually a hexadiadys, 'a prosperous course.'

423. *tua querens* probably = an oak to be consecrated to you, not any particular oak on Tiber's banks.

424. *dum texit*, for the tense see on l. 321 above.

426, 427. *sinit perterrita*, 'does not suffer his troops to be dismayed.' *pars ingens*, 'the life and soul of war.'

428. *pugnae nodumque moramque*, 'the knot and barrier of the fight,' a striking phrase to denote the tenacity of Abas in battle. The metaphor in *nodus* is that of a knot hard to untie.

439. 'Meanwhile his gracious sister (the nymph Juturna) warns Turnus to take Lausus' place'—i. e. against Pallas.

441. *pugnae*, dat. after *desistere*, on the analogy of the constr. with verbs implying disunion, removal, etc.; cp. Stat. Theb. v. 273 *haud unquam iusto mea cura labore Destitit*. Heyne explained it as gen. on the analogy of the Greek gen. with *ωντοθαι*, *ληγειν*, etc.: cp. Hor. Od. ii. 9. 17 *desine quicellarum*. But this particular kind of Graccism, though common in Horace, does not appear to be Virgilian. Some MSS. give *pugna*, the ordinary construction.

444. *iusso* agrees with *aequore*, but may be translated adverbially, 'at his bidding.'

445. *abscessu*, ablat. of circumstance, 'on their departure.'

446. *stupet in Turno*, 'stands rapt at Turnus:' so Hor. Sat. i. 6. 17 *qui stupet in titulis*.

449. *spolia opima* were properly spoils taken by one commander from another. As Pallas was not the commander on his side, his use of the term is slightly inaccurate.

450. *sorti*, etc., 'my sire is nerved for either fate' (Con.), lit. 'will look calmly on either fate'—referring to Turnus' words l. 443.

455. *meditantem in proelia*, 'practising for the fray;' a Virgilian variety for the usual *meditari proelia*.

457. *contignum hastae*, 'within range of a spear-cast;' a peculiar use of the word, which generally = 'bordering upon.'

458. *ire, historie insin.* *ausum*, masculine.

460. *patris hospitium*. Hercules was said to have visited Evander at Pallanteum (viii. 184 foll.).

463. *ferant*, 'brook the sight of.'

467-469. 'Each has his own set day; short and irretrievable is men's space of life; 'tis valour's part to spread its fame by noble deeds.' The mention of Sarpedon just below suggests that Virgil had in mind the language put by Homer (Iliad xii. 326-328) into his mouth:

Νῦν δ'—έμπητη γάρ πέρες ἐφεστάσιν θαύματοι
μηρίαι, ἂς οὐκ ἔστι φυγεῖν βροτὸν οὐδὲ ἴνταλύξαι—
ἴσμεν, τέ τῷ εὐχος ὀρέξομεν τέ τις ἡμῖν.

Cp. the well-known passage in Dem. de Corona 258. 15 *πέρας μὲν γάρ* *ἀναστιν ἀνθράκων* *ἔστι τοῦ βίου θάνατος*, *καὶ τὸν οἰκεῖον τῆς αὐτὸν καθείρας* *τηρεῖ*: *δεῖ δὲ τοὺς ἀγαθοὺς ἀνθράπατας ἐγχειρῶν μὲν ἀναστιν δεῖ τοῖς καλοῖς*, κ.τ.λ.

473. *relictus arvis*, 'averts from the fields,' so as not to see the death of Pallas.

477, 478. *molita*, 'forcing its way': ep. *molitur iter* of a difficult journey, vi. 477. *oras*, 'the edge.' *strinxit de corpore*, 'grazed the body,' seems to be an imitation of Greek partitive gen.—*ἐνέγραψε τοῦ σάρατος*.

481. 'See, if my spear be not more keen.' For *penetrabile* (active) cp. G. i. 93; and the similar use of *genitabilis* Lucr. i. 11; *illacrimabilis* Hor. Od. ii. 14. 6; *exitiabilis* Liv. xxix. 17. 19. *mage*, a form of *magis* found in Plautus, Ennius, and Lucerius. Cp. *pote* and *potis*.

482-485. 'He spake; and right through Pallas' shield, through all its plates of steel and bronze, though wrapped in many a fold of tough bull-hide, the point held on with quivering stroke, and broke the corslet's fence and pierced his manly breast.' *ferri terga*, lit. 'hides of iron,' a bold metaphor, helped by the fact that hides were used for the shield, as stated in the next line. *obeat*, concessive subj. *medium*, as compared with *oras* above (l. 477), heightens the contrast between the skill and strength of Pallas and of Turnus; the former having with difficulty (*molita* l. 477) pierced only the edge of his opponent's shield. *loricae moras*, lit. the 'delay caused by the corslet.'

487. *sanguis*, for the quantity see Introd. p. xvii.

487, 488. *coenit in vulnus*, 'he falls upon the wound,' i. e. upon his breast: Virgil seems to be thinking of Lucr. iv. 1049 *Namque omnes ple-
rumque cadunt in vulnus, et illam Emicat in partem sanguis unde icimur
ictu.*

492-494. *qualem meruit*, i. e. dead, as Evander deserved to receive him. 'The honour of a tomb, the solace of burial, whate'er it be, I freely give: dear enough will be the cost of his friendship for Aeneas.' For *stabunt* cp. Liv. xxxiv. 50 *Polybius* sribit, *centum talentis eam rem Achaeis stetisse.*

497. *impressum nefas*, etc., 'the horror stamped thereon; in one wedding night a band of youths all foully slain, and bridal couches stained with blood.' We should expect *caesam manum* and *thalamos*, in apposition to *nefas*; but either (as Kenn. suggests) *metri gratia*, or for variety and vividness, Virgil uses the nom., as though for a fresh clause. The *nefas* is the story of the Danaides.

502. *servare modum*, 'keep the limit,' as Con. remarks, is in the spirit of Greek tragedy, with its lessons of *φθόνος* and *τύμος* that await overwhelming or inordinate exultation and prosperity. Cp. e. g. Aesch. Agam. 750 sqq.:

Παλαίφατος δ' ἐν βροτοῖς γίρων λόγος
τέτυκται, μήγαν τελεσθέντα φοντὸς δλβον
τεκνούσθαι, μηδ' ἀπιδα θνήσκειν,
ἴκ δ' ἀγαθᾶς τύχας γένει
βλαστάνειν διδέρστον οἰζύν:

or the story of the ring of Polycrates, Hdt. iii. 41, 42.

503-505. 'Turnus shall see the day, when he would give the world to have let Pallas go, and shall loathe these spoils and this fatal hour.' Cp. xii. 941 sqq. where the sight of this belt determines Aeneas to kill Turnus. *intactum Pallanta*—*se Pallanta non tetigisse*; cp. *pulsi gloria Turni* above l. 143. *ista*, as though Virgil were addressing Turnus.

505. The peculiar rhythm of this line is suggestive of *pathos*.

509. *cum*, with indic. must be temporal—'the while you leave.'

511. *discrimine*, ablat. of circumstance, 'are within a hair's breadth of death;' cp. iii. 685.

514. *Uimitem agit*, 'hews (lit. drives) a wide path through the host:' so *τάφον ἐλαύνει* Il. vii. 450.

516. *primas*. Evander had been the first to extend hospitality to Aeneas.

517. *Sulmone creatos*, 'sons of Sulmo.'

518. *quos educat Ufens*, 'reared by Ufens,' an idiomatic use of the present tense for the past, common in Virgil. The action is past: but the fact, rather than the time at which it happened, is dwelt upon. Cp. viii. 141 *idem Atlas general*, ii. 274 *quantum mutatus ab illo Hectorē qui redit ex-nivias indutus Achilli.*

519. *quos immolet*, final subj., 'to send as offerings to the shade (of Pallas).' Virgil ascribes to Aeneas, as Homer to Achilles (Iliad xxi. 27, 28), the barbarity of human sacrifices. Livy, speaking of the sacrifice of three hundred Roman soldiers by the party of Tarquin (vii. 15. 7), says *qua foeditate supplicii aliquanto ignominia populi Romani insignitior fuit;*

from which it is perhaps too hastily inferred that the Romans of Virgil's time regarded the practice with horror. Suetonius, at any rate, records an ugly story of a similar offering by Octavianus (Augustus) at the altar of *Divus Julius* (Suet. Octav. 15): and the regular custom at Roman triumphs, of leading the conquered generals through the streets, and putting them to death at the end of the procession, was no less horrible. Cp. Cic. Ver. ii. 5. 30 *At etiam qui triumphant, eoque diutius vivos hostium duces reservant ut his per triumphum ductis pulcherrimum spectaculum fructumque victoriae populus Romanus percipere possit, tamen, cum de foro in Capitolium currus flectere incipiunt, illos duci in carcere iubent, idemque dies et victoribus imperii et victis vitae finem facit.*

522. *astu subit*, 'comes crouching up'; cp. Homer's account of the death of Lycaon, Iliad xxi. 68 sqq. δ' ἐνδραπε καὶ λάβε γούνα Κάρας· ἀγελην δ' ἀρ' ἐνέργειαν ἔντι γαίην Εορη, ε.τ.λ. The vengeance of Achilles for Patroclus is a natural precedent for Aeneas avenging Pallas.

528, 529. 'Not here the crisis of the Trojans' victory; nor will one poor life make so much difference.' The idea of *hic vertitur* is that of the point on which a balance turns; cp. Liv. iv. 31. 4 *in eo (dictatore) verti spes civitatis*; and the English expression, 'it turns on this.' *dabit* almost = *faciet*, a usage frequent in Lucretius and Virgil, e. q. iii. 70 *placutaque venti dant maria*, I. ucr. v. 348 *dare cladem*.

531-533. 'The silver and the gold of which you speak, keep it for your sons. Such barter in war hath Turnus closed already, at the hour when Pallas fell.' *talentis*, the proper dative after *parco* (*natis* being dat. *commodi*) and antecedent to *quae memoras*, is attracted into the relative clause; cp. i. 573. Servius, supposing that *parco* is here used with accus., cites Plaut. Mil. Gl. iv. 6. 5 *parce vocem* (where Ritschl reads *voci*): to which Forbiger adds Curc. iii. 10 *nisi eam (pecuniam) mature parsit, mature esurit*; Cato, R. R. 58 (59) *cas (oleas) condito, parcito* (v. l. *et partito*). There is, however, no necessity to credit Virgil with an idiom so little paralleled. *ista*, that you speak of.

534. Aeneas answers Magus' appeal to the names of Anchises and Iulus.

537. *neō procul, sc. est.*

538. 'His temples crowned with the fillet's sacred band.' The *infula* was a wreath of wool, which was held together by a band (*vitta*), and worn by priests. *sacra vitta* is here probably instrumental abl. with *redimibat*: though it might be taken as descriptive abl. with *infula*.

540, 541. *agit campo*, 'drives over the plain.' *ingenti umbra*, 'death's mighty shade'; cp. (with Con.) Hom. Il. xiii. 425 Ήέ τινα Τράπειον ἐπεβερρύνει μαλάγει. Virgil forgets that *Serestus* is left in the camp with *Micethus*, ix. 171, 779.

542. *lecta*, 'gathered up.'

543. *instaurant acies*, 'rally the ranks.'

545. Aeneas had just struck off (*deiecerat*) Anxur's shield arm, when Tarquitus met him.

547. *vim affore verbe*, 'though his valour would second his words.'

548. *caelo animum forebat*, 'was raising his spirit to the skies;' *caelo*, poetical dative of recipient, instead of prep. and case, like *terrae* l. 555, below. *fortasse*, 'I ween,' Gk. *πού*; cp. Il. v. 473 *φῆς πού διτρεπ λαῶν πόλιν* *ἴρημεν*.

553. *impedit*—not 'entangles,' 'hinders from using,' but 'pins together' shield and corslet; i. e. drives the spear through both, thus pinioning Tarquitus, whom he then kills with his sword. *reducta hasta*, 'drawing back his spear.' The preparation for the stroke is mentioned, but not the stroke itself.

555, 556. *deturbat terrae*, 'strikes down to earth;' cp. *demisere neci* ii. 85; and see on l. 548 above. *super*, 'over him.'

557-560. 'Lie there, dread foe! no mother dear shall lay you in the ground, or bury your bones in your father's tomb: you shall feed the savage birds, or the stream shall bear you down its flood, while hungry fishes lick your wounds.' Cp. Iliad xi. 452 sqq., xxi. 122 sqq.

562. *fulvum*, 'fair-haired.'

564. *Amyolis*, between Anxur and Caieta. The name perhaps was derived from the Laconian Amyclae. The epithet *taotitis*, according to Servius, refers to the legend that the town was destroyed because, owing to many false alarms, no one was allowed to announce the enemy's approach. Cp. Sil. It. viii. 528 *quasque evertere silentia, Amyclae*.

565, 566. *Aegaeon*, a name of Briareus (vi. 287). *centenas*, for the use of the distributive instead of the simple numeral see on l. 207 above.

568. *tot paribus*, 'as many shields to match' his hands, etc., i. e. fifty.

581. The point of *Liger*'s boast is, 'You will not escape from me as you did from Diomede (Il. v. 311 sqq.) and Achilles (Il. xx. 290);' Aeneas having been rescued on the first occasion by Aphrodite, and on the second by Poseidon.

586-589. 'As Lycagus, low bending for the stroke, touched up the horses with his sword, with left foot forward thrown in readiness for fight'—so that on rising up he might face Aeneas, who is to the right.

592. Cp. the taunt of Patroclus over Hector's charioteer (Il. xvi. 745), 'Ο πότροι, η μάχ' ἔλαφρος δυήρ, οὐ δεῖ κυβεστά. *segnis*, 'craven flight.' 'Your horses,' says Aeneas, 'are not like those of Niphaeus (above ll. 572-574), frightened at a mere shadow.'

597. 'By thyself, by the parents that gave such a hero birth.' *te* in this place is plainly governed by *per*, and is not, as some suppose, an example of the Greek idiom explained on l. 369 above.

598. *sine*, 'spare;' so *λάβ* Hom. Il. xxiv. 569.

599, 600. *hand talia*, etc.:

'Not such the strain you breathed so late:

Dic—brother should be brother's mate!' (Con.).

601. *latebras animae*, in apposition to *pectus*, 'the abode of breath.'

606. *ultra*, 'graciously;' of his own accord, without having been addressed by her.

610. *viris* for *virorum*, a rare use, except where the verb of being is expressed or understood.

613-616. 'O had I but the power in love that once was mine, and did aye befit me! For then would not thine almighty will deny me this, the power to rescue Turnus from the fight, and save his life for Dauus his sire!' *si* *foret* expresses a wish, and *namque* has its ordinary causal sense, its position late in the sentence being paralleled by Aen. v. 733 *non me impia namque Tartara habent*. Others make *non* . . . *negares apodosis* to *si* . . . *foret*, giving to *namque* the affirmative sense of *enim* in viii. 84 *tibi enim*, G. ii. 509 *geminatus enim* (*mihi namque = tibi* δη): but this, though possible, is unexampled. *fuerat* poetical for *erat*.

617. *pio*, i. e. *erga patriam et patrem*—'his devoted blood.' The term is perhaps suggested by the mention of Turnus' father, but includes more than filial affection.

618. *nostra origine*, 'from divine lineage,' i. e. from the Italian deity Pilumnus, as explained in the next line.

622-627. 'If respite from instant death and reprieve for the warrior that must fall be all you ask, and you feel that 'tis thus I grant it, away with Turnus in flight and snatch him from impending fate. Thus far am I free to grant your wish. But if beneath your prayers there lurk some deeper boon—if you deem that the course of the war is turned and shifted—'tis empty hope you feed.' *hoo itsa ponere*, lit. 'I settle this matter thus,' i.e. that the concession is only temporary. *vacat*, poetical variety for *liest*.

628. *gravaris*, 'grudge;' lit. 'feel incommoded by' and so 'do unwillingly.'

630, 631. *veri vana feror*, 'am wandering in delusion' (Con.): lit. 'am carried along deceived in regard to truth.' So vii. 440 *veri effeta senectus*. *quod*, 'but,' common in transitions; lit. = 'as to which.' *ut = utinam* (as in Ter. Heaut. iv. 6, 6 *ut te omnes di deaeque perduint*), 'but oh that I might rather be deluded.'

636-639. *nube cava*, abl. of material with *umbram*—'a phantom of hollow (i.e. unsubstantial) cloud.' This seems better than to regard it as a local abl., 'in the cloud that wrapt her round.' *in faciem Aeneae ornat*, 'equips after the likeness of Aeneas.' *tubas*, 'the horse-hair plume' of his helmet. *inanis verba* is explained by *sine mente sonum*, 'empty speech and soulless words.'

641, 642. 'Like the spectres that men say flit about after death, or visions that mock our senses in sleep.' For *morte obita* cp. Lucre. i. 135 *Morte obita quorum tellus amplectitur ossa. figuræ = ειδολα*, as Lucre. iv. 34.

644. *telis*, by brandishing, not throwing, his weapons, which of course are unsubstantial like himself.

648. *turbidus*, 'in the whirl of passion.'

650. 'My hand shall give you the ground that you have sought for over sea : ' cp. l. 741 below, *eadem mox arva tenebis*; and the story told of Saxon Harold's reply to Harold Hardrada, the gigantic king of Norway, when the latter demanded what should be given to himself—'Six feet of earth, or as much more as he is taller than others.'

652. *ne ferre*, etc., 'nor sees that his delight is wasted on the winds.'

653, 654. 'It chanced a ship stood fastened to a high pier of rock, with steps let down and gangway ready.' The vessel lay moored to a projecting rock, which served as a pier. *coniuncta*, rarely with ablat. only; cp. Cic. Cluent. v. 12 *libido non solum dedecore, verum etiam scelere coniuncta*; and De Or. i. 5. 17 quoted by Con.

660. *revoluta per aequora*, 'down the retiring flood.'

661-665. Ribbeck adopts Brunck's transposition of ll. 661, 662 to follow l. 664. The alteration is an improvement: but as the MS. order of the lines gives an unobjectionable sense, it seems safer to retain it. *demittit morti*, sec on l. 319 above.

666. 'He turns unconscious of the truth, and unthankful for escape.' The construction *ingratus salutis* (an extension, as Con. points out, of *gratia alicuius rei*) is perhaps suggested by *ignarus rerum*.

670. 'Whither am I borne, whence come? what means this flight that takes me from the field, and who am I that fly?' *reducit*, sc. *ex acie*. Turnus in his bewilderment can hardly realise who and where he is.

672. *quid manus illa*, 'what of that host of men, etc.'

673-675. 'What? those whom I left all in death's fell grasp: e'en now I see them fly, I hear their dying groans.' *quosne*—*quid ii, quos?* a contraction frequent in Plautus—e.g. Amph. ii. 2. 74 *Paulisper mane, dum edormiscat unum somnium*. *Am. quaene vigilans somnial?* ('what? she who . . . ?') : cp. Ter. And. iv. 4. 49 *Quemne ego heri vidi ad vos afferri?* ('what? the boy whom . . . ?'); Catull. lxiv. 180 *An patris auxilium sperem? quemne ipsa reliqui?*

675. *quid ago?* 'what can I do,' vivid use of indic. for delib. subj.; cp. iii. 88 *quem sequimur.* *ima* with *dehiscat*, 'how can earth yawn deep enough for me!'

678. *syrtis*, gen. sing.

679. *conscia*, 'that knows my shame.'

681, 682. 'Shall he madly throw himself upon his sword after such disgrace, and drive the cruel steel into his side?' For the ablat. *muorone* see on l. 361 above; and for the phrase, Caes. B. G. vii. 73 *quini erant ordines stipitum, coniuncti inter se atque implicati, quo qui intraverant, se ipsi acutissimis vallis inducebant.*

680. *animi*, 'in her heart : ' an expression of very common occurrence, found not only with adjectives, but also with verbs, e.g. *animi angere, excruciare, fallere, pendere*. It was probably an unconscious survival of the old locative.

688. *Danni urbem*, i. e. Ardea.

691, 692. 'The Tuscan lines close in, and press—a host against a man—with gathered hate and ceaseless blows.'

693-696. Cp. the simile of Latinus resisting his subjects' clamour, vii. 586 sqq.; and Hom. Il. xvii. 747, of the Trojans pressing the two Ajaes.

698, 699. 'But Latagus he strikes in face and front with a stone, a mountain's huge fragment. *oocoupat*—to be beforehand in seizing, and so here denotes that he dashes the stone in his face before he can strike. *Latagum . . . os*, accusative of whole and part, a common construction in Homer, e. g. Il. vii. 215 *Τρῶας δὲ τρόμος αὐτὸς ἤτηλυθε γυνὴ ἔκαστον*.

700. *volvi segnem sinit*, 'lets him roll disabled.'

701. *donat habere*, a poetical use of the *epexegetic* infin., imitated from Greek.

702-706. 'Phrygian Evanthes too he slew, and Mimas, compeer and friend of Paris, whom Theano bore to Amycus the selfsame night that Cisseus' royal daughter, pregnant with a firebrand, gave Paris to the light: Paris sleeps in the city of his fathers, but Mimas lies a stranger on Laurentian shores.' *Paris* must be supplied with *oocoupat*. The change of subject is exceedingly harsh, and Bentley's conjecture *Paris* for *creat* would be a great improvement; but if this was what Virgil wrote, it is difficult to see how *creat* could have got into the text. *creat* is an instance of the idiomatic use of the present tense which has already been noticed on l. 518 above. *ignarum*, passive; a use found in Sallust and Tacitus.

707. *ille*—'the boar we wot of;' cp. Aen. xi. 809 *ille . . . lupus*. The corresponding English phrase is 'like some boar.'

709. *multosque*. Some MSS. give *multosve*. In any case (as Servius notes) *que* must have almost the force of *ve*: for the boar of mount *Vesuvius* in Liguria (the watershed of the Po) cannot be the same as that of the Laurentian marsh near the mouth of the Tiber.

711. *inhorruit armos*, 'bristling his back' (Con.), accus. of the part.

714, 715. These lines (*ille autem impavidus . . . decutit hastas*), which obviously refer to the boar, are in most MSS. placed after l. 718, so as to refer to *Mezentius*; an arrangement which Conington defends (see his note). Heyne, Forbiger, Ribbeck, etc. accept the order given in our text. *partes cunotatur in omnes*, 'from side to side turns round in doubt.' *cunctanter se vertit dubius quo impetum faciat* (Heyne).

716. *irae*, predicative dative, 'those who hate Mezentius with righteous wrath.'

720. *profugis hymenaeos*, see Introd. p. xvi.

722. He wore a crest of purple feathers and a purple robe which his lady had given him.

723. *stabula alta*, 'the lofty lairs' of wild beasts in the forest: so vi.

725. *surgontem in cornua*, 'with towering antlers,' lit. 'rising towards his horns.'

731. *infracta*, 'broken,' as xii. 1.

733. *caecum*, 'unseen,' i. e. from behind.

734, 735. 'In front he met him face to face, and charged him man to man, prevailing not by cunning, but sheer strength.' *obvius adversaque*: the ideas not being co-ordinate, the copula, strictly speaking, is not required; but Virgil has inserted it for variety, as v. 498 *extremus galeaque ima*, and elsewhere.

736, 737. 'Then with foot and spear planted on the fallen man.' The spear is in *Orodes*' body; Mezentius leans on it, at the same time putting his foot on the prostrate enemy.

738. 'His comrades at the word (*secuti*) raise high the shout of triumph.'

744. *viderit*, as we should say, 'let him see to it.'

745, 746. 'A heavy slumber iron-bound
Seals the dull eyes in rest profound;
They close in endless night' (Con.).

Cp. Hom. Il. xi. 241 *κοιμήσατο χάλκεον ὄννον*.

749. *Lucaonium*, 'son of Lucaon,' like *Hicetaonius* l. 123 above.

750. *equi lapsu*, 'a fall from his horse.'

753, 754. *insidiis* (so most MSS.) is explained by *iaculo et longe fallente sagitta* ('stealing from afar'), which define the respective *insidiae* by which *Salius* slew *Thronius*, and *Meleos* slew *Salius*. Servius' suggestion that *iaculo et sagitta* is hendiadys seems contradicted by ix. 572 (*hic iaculo bonus, hic longe fallente sagitta*), where *iaculo* and *sagitta* must be distinct weapons. Con. adopts the v. l. *insignis* [Med., corrected to *insidiis*], and refers the whole line to *Nealces*.

756. *ruebant*, 'were falling.'

763-767. 'Huge as Orion, when on foot he strides and cleaves a way through Nereus' midmost depths, his shoulder rising o'er the waves; or when, carrying a many-wintered ash from the mountain-tops, he plants his foot upon the ground and his head is lost in the clouds.' Orion was a giant huntsman, changed after his death into the constellation. A club (here an 'aged ash') was always part of his equipment. The story of his wading through the sea may, as Sidg. suggests, be derived from the rising of the constellation Orion. *referens*, some editors translate 'recalling' or 'resembling' an aged ash: but the other rendering gives a much finer picture.

771. *mole sua stat*, modal abl., 'stands firm in massive strength;' like *sese mole tenet* vii. 589 (of a rock resisting the waves).

773. 'Now hear my prayer, my good right hand and spear that now I hurl:' lit. 'may they help me as my god' (*adsinet mihi deus*). The words are characteristic of the *contemptor divum* (vii. 648; cp. x. 880): Con. well compares Aesch. Sept. 529 'Ομνοι δ' αιχμὴν τὴν ἔχει μᾶλλον θεοῦ Σίβεω, and Stat. Theb. ix. 548 *Ades o mihi dextera tantum: Tū praeſens bellis et inevitabile numen; Tē voco, te solam superum contemptor adoro.*

774. *vovo*, etc., Lausus, clothed in Aeneas' armour, is to be a living *tropaecum*.

781, 782. 'Now, prostrate by an unmeant wound,
In death he welters on the ground,
And, gazing on Italian skies,
Of his loved Argos thinks, and dies.' (Con.)

alieno, i. e. intended for another. *caelumque aspicit*, for the scansion see Introd. p. xix.

784. *cavum*, as *aere cavo* ill. 286, seems to refer to the concave shape of the shield inside—'the hollow shield of triple brass.' *linæ terga* ('linen folds') may be a reminiscence of linen corslets (Ajax Oileus is *λινοθώρης* Iliad ii. 529); for we hear nothing elsewhere of such a material used for shields.

785. *tauris*, 'bulls' hides.' *ima*, 'low down' in the groin.

786. *vires hand pertulit*, 'its force was spent.'

792. 'If length of time can e'er make such high deeds believed.' *vetus-tas* = 'lapse of time,' 'antiquity,' cp. Cic. Mil. 35. 98 *de me, inquit (Milo)*, *semper populus Romanus, semper omnes gentes loquentur, nulla umquam obnubiles vetustas*; Ov. Met. i. 445 *Neve operis famam possit delere vetus-tas*. That it cannot (as has been thought) = 'posterity' is shown here by the phrase *fides foris*, which = 'to make credible,' not 'to hold credible.' The meaning is that such a glorious deed could only appear possible if recorded of ancient and heroic times.

794. *et . . . que* = 'both . . . and.' 'Helpless and hampered, the sire was moving backward in retreat.' *inutilis inque ligatus*, a Lucretian form of expression: e. g. Lucr. i. 452 *seiungi seque gregari*, where Munro cites twenty-three other examples of *imesis* in *verbis compounded with prepositions*; cp. Aen. ix. 288 *inque salutatam*.

796. *armis* (dative), either Aeneas' arms, or as a general term = 'the fight.'

798. *subiit mucronem*, 'met the stroke' of Aeneas' sword.

800. *dum abiret*, 'while his father should retire;' the subj. denotes the *purpose* of his companions.

802. *tectus*, 'behind his shield.'

805. *arce*, here in a general sense, 'shelter.'

807. *dum pluit in terris* is from Lucr. vi. 630 *Compluit in terris et venti nubila portant*.

808. *exercere*, 'to spend in toil;' so Tac. Ann. i. 17 *exercitae aestates*. Cp. diem fatigare viii. 94.

809. *nubem bellii*, 'the tempest of battle,' here in special reference to the shower of weapons. In Il. xvii. 243 Hector is called *πολέμοιο ρήψος*. *dum detonet*, 'till the storm be over,' the subj. expressing purpose.

811. *moriture*, voc. for nom., as in ii. 283 *quibus Hector ab oris Exspectate venis.*

815. *legunt*, 'spin.'

817-824. 'Right through the buckler, light defence for one so bold, the blade held on, right through the vest his mother wove with pliant threads of gold; and blood filled all his bosom: the soul passed sadly in flight to the underworld, and left its clay. But when Anchises' son beheld his look and face—the face so strangely pale—he groaned in pity sore, and stretched forth his hand, and his heart was touched by the sight of a son's great love.' No translation—much less comment—can adequately render the pathetic beauty of this passage, with its powerful picture of the sudden revulsion of feeling in Aeneas from wrath to pity at the death of young Lausus in defence of a father. The 'wild pathetic rhythm' of the lines (821, 822)—

*At vero ut vultum vidit morientis et ora,
Ora modis Anchisiades pallentia miris—*

is unsurpassed in its suggestive beauty by anything that even Virgil has written: the word *Anchisiades* being just enough to recall that love of Aeneas for his own father, which is the keynote of his sympathy for Lausus. The contrast with Turnus' savage exultation over Pallas (above ll. 492 sqq.) is of course intentional: see introduction to Book x.

827, 828. *laetatus*, sc. *es.* *si qua est ea cura*, 'if that still claim your care'—i. e. if the dead care for such things: lit. 'if you have any care for that,' *ea cura* being *eius rei cura*, as *ea signa* (ii. 171) = *eius rei signa*. For the sentiment cp. (with Con.) Soph. El. 355 *δοτε τῷ τεθηκότι Τιμᾶς προσάττειν, εἰ τις λοτ' ἔκει χάρις*.

830-832. *ultra*, 'he even chides; ' i. e. he not only bewails Lausus, but chides his (Lausus') followers for their hesitation.

834. *siccabat*, 'was staunching.'

835. *procul*, 'apart,' of a short distance: Mezentius, resting after battle with the enemy at hand, would not put his helmet *far* away from him. Cp. Ecl. vi. 16 *seria procul, tantum capiti delapsa, iacebant*. Other examples of the usage are not infrequent.

837, 838. 'Around him stand his chosen warriors: their chief all weak and panting rests his neck, with long beard streaming on his breast.' *fovet*, relieves or eases it by leaning against the tree trunk. For the construction of *fusus barbam* see on l. 133 above.

839. *multum*, 'often.'

841. *super arma*, 'on his shield.'

842. The rhythm suggests melancholy. *ingentem atque ingenti*, cp. Homer's *μέγας μεγαλωτή* (Il. xvi. 776); and Lucr. i. 741 *magni magno cecidere ibi casu*.

845. *corpore inhaeret*, for the constr. see on l. 361 above.

849, 850. *heu, nunc, etc.*, 'ah, now at last I feel the bitterness of death; now at last the blow strikes home!'—i. e. I despised death before, but now my end is embittered by the death of Lausus.'

853-855. *debueram*, i. e. before this chance of death came. 'Long had

I owed this penalty to my country and my people's hate : I ought to have yielded up my guilty life by every kind of death !' *dedisseam*, past jussive, as iv. 678 *eadem me ad fata vocasse*.

857. *tardat* is best taken as intransitive—‘though his strength is slow by reason of the wound :’ cp. Cic. ad Brut. i. 18 *an tardare et commorari te melius esset*. Servius, taking *tardat* in its more usual active sense, explains *vis alto vulnera as = alti vulneris violentia* : while others make *vis* = his failing strength.

861-863. Either *qua* or *ulla* seems superfluous ; but perhaps the repetition heightens the improbability—‘if anything whatever’ (or ‘at all’). *spolia illa*, sc. *Aeneae*. *dolorum*, ‘the death-pangs of Lausus.’

867. ‘He spoke, and mounting to his saddle (*tergo*, sc. *equi*) took his wonted seat.’ *consueta* is virtually adverbial.

872. Omitted by most MSS., and unnoticed by Servius ; probably from xii. 668.

874. *enim*, here a particle of emphasis, ‘Aeneas knew him right well :’ so vi. 317 *Aeneas miratus enim*; viii. 84 *tibi enim, tibi, maxima Iuno, Mactat*.

875. ‘May such be the will of the mighty sire of gods, and of great Apollo,’ i. e. that we should fight. *ille*, often used in this way of Jupiter, e. g. vii. 110 *sic Iuppiter ille monebat*.

877. *subit obvius*, ‘comes up to meet him spear in rest.’

880. ‘I fear not death, I spare not any god’—i. e. though Jupiter and Apollo, on whom you call, come to aid you, they shall feel my spear. It is the *contemptor divum* who speaks ; see above l. 773.

884. *umbo*, Aeneas’ shield, which stands against (*sustinet*, cp. l. 810) the shower of darts.

885-887. ‘Thrice rode he round Aeneas standing there, in circles towards the left’—i. e. keeping his shield-arm next to Aeneas. *serato* is not inconsistent with *aureus* l. 884 : for both metals were used in the shield of Aeneas ; see viii. 445. *silvam*, ‘the forest’ of darts fixed in his shield.

889. The fight is *iniqua* for Aeneas, as being on foot, while his opponent is on horseback.

892-894. ‘The horse rears up and paws the air with his feet ; then, throwing his rider, comes down above him and fastens him to the ground, and with bowed head and fore-leg thrust forward presses upon him.’ *electo*, etc., two other renderings of this clause deserve notice, (1) ‘falling headlong presses with his shoulder on his prostrate lord ;’ *electo* being dat., and *armo* abl. instr. But it seems most unnatural to take *electo* apart from *armo*. (2) ‘Falls headlong to the ground with dislocated shoulder.’ But the mention of such an accident to Rhaebus does not seem to the point here. *ceraurus*, a rare word for ‘head foremost,’ probably connected with the root of *ad-p-a*, *cer-cerum*, etc.

897. *et super (stans) haec (dicit)*.

899. *hausit caelum*, ‘drank in the heaven,’ i. e. saw it with his eyes. This is certainly more poetical than the other interpretation, ‘drew breath ;’

though Juvenal's imitation (iii. 84) *et nostra infantia caelum Hausit Aventinum*, seems to show that he understood the phrase in this way.

901, 902. 'No sin to slay a foe; not such the thought with which I came to fight, not such the terms my Lausus made with you for me'—i. e. 'No quarter is a matter of course between us.' *sic, in reiōde* (i. e. *nefas esse in caede*).

903. 'By that grace, if any there be, that is due to a conquered foe.'

906. 'Lay me in the tomb beside my son : ' *consortem* with *nati*.

907. *hanc inscius*, lit. 'knowingly,' i. e. 'calmly,' 'patiently.'

NOTES TO BOOK XI.

THE death of Pallas on the one side, and of Lausus and Mezentius on the other, makes a break in the story of the war, while both sides pause to bury their dead. Aeneas raises a trophy of Mezentius' spoils; and the body of Pallas is sent home to Pallanteum, where Evander laments over it (ll. 1-181). The burial scenes on either side are briefly described (ll. 182-224): and we are then introduced to the discords in the Latin camp, by which the Rutulian fortunes, already on the wane, are still further depressed. Latinus calls a council at Laurentum, and, after the ambassadors sent to ask aid from Diomede have reported the failure of their mission (ll. 243-295), proposes to come to terms with the Trojans; a proposal supported by Drances, and opposed by Turnus in a vigorous speech, full of the insolence and *violentia* which will be his ruin (ll. 295-444). At the alarm of the approach of Aeneas, Turnus breaks off the council and prepares for fight: and the remainder of the book is devoted to the battle between the Rutulians and Volscians on the one side and Trojans and Etruscans on the other, the chief interest centreing on the prowess of the Volscian Amazon Camilla—a striking and original figure, relieving the somewhat dreary details of fighting. With her death the Rutulian cause is lost, and Turnus alone remains, to be confronted with Aeneas in the final scenes of Book XII.

1. *interea*, of transition to a fresh scene, as x. 1, etc. It cannot here = 'meanwhile,' as the close of Book X leaves us in the battle of the preceding day.

2-4. 'Aeneas, though sorrow spurred him to grant a space for the burial of his comrades, and his mind was troubled by the thought of their death, was paying Heaven's due for his victory at earliest dawn.' *dare*, poetical for *ut det. praecepsit*, *trans.*, 'urge him,' an expressive word. *vota deum*, 'the gods' vows,' i. e. vows of which the payment is due to the gods.

5-11. In this description of a *tropaeum* the trunk of a tree represents the body of the slain foe. 'Trophies (says Mayor on Iuv. x. 133) were borrowed by the Romans from Greece, and often appear on coins, always in the shape of the trunk of a tree with a cross-bar hung with arms.'

9. *telis trunus*, 'headless shafts,' are the spears of Mezentius which had been shivered against Aeneas' shield.

10, 11. *ministrae, collo*, the tree trunk is identified with the body of the dead warrior. The sword is suspended from the neck by a sword-belt. *eburnum*, with ivory hilt.

15. *quod superstet*, i. e. (*de eo*) *quod superstet*.

16. *manibus*, ablat. instrum. 'My hands have made Mezentius *this*'—i. e. the *tropaeum* which you see.

18. 'Prepare (for) war in your hearts, and in hope forestall the fight ;' cp. l. 491 below (*spe iam praecepit hostem*).

21. *metu*, causal ablat. with *segnis*—'nor faint heart, fear-engendered, make you slow.'

23. *Acherontis sub imo*, 'in Acheron below ;' cp. *Manes sub imos* l. 181 below. For the thought cp. Hom. Il. xvi. 674-675 'Ενθα δι ταρχόσσονται σείγνυτοι τε ξται τε Τίμωρες τε στήλης τε' τὸ γὰρ γέρας ξοντι θαύματαν.

27, 28. *virtutis egentem*, cp. Il. xlii. 785 οὐδέ τι φῆμι 'Αλεκῆς δευθεσθαι. *acerbo*, 'untimely,' as vi. 429 (repeated here).

31. On the rhythm see Introd. p. xviii.

33. *alumano*, 'his charge,' to be taken with *datu*s.

34, 35. *famulum*, gen. plur. ; old form in *-um*, like *Italum* x. 109, *Graium*, x. 333. *maestum crinem de more solutae*, 'their hair unbound after the fashion of mourners.' For the construction see on x. 133.

36. *foribus*, dative after *intulit*.

42. *cum laeta veniret*, 'in her happier hour.'

47. *in magnum imperium*, 'to win a mighty realm.'

49-52. Mr. Storr well compares Tennyson, 'In Memoriam,' vi :

'O father, wheresoe'er thou be,
Who pledgest now thy gallant son ;
A shot ere half thy draught be done
Hath stilled the life that beat from thee.'

multum captus, 'befooled by idle hopes.' *fors et*, 'perchance : ' cp. ii. 139 *fors et poenas ob nostra reposcent Effugia* ; Hor. Od. i. 28, 31 *fors et Debita iura vicesque superbae Te maneant ipsum*. The phrase literally—'it is a chance, and he is making prayers.' *nil iam ... debentem*, 'whose every debt to heaven is paid'—i. e. he is dead, and has nothing more to do with the gods. Cp. Soph. Aj. 589 (where Ajax tells Tecmessa not to adjure him by gods who have done with him), 'Αγαν γε λυτεῖς οὐ κάτοισθ' ἔγω θεοῖς οὐς οὐδὲ δρκεῖν εἴμ' ὑφειλέτης ξτι ; on which Prof. Jebb remarks that 'this view of the give-and-take relation between gods and men was highly characteristic of ancient paganism : ' adding (with reference to Virgil's phrase cited in illustration), 'he was dead, and so his account with the gods was closed : he was quits with them ; they had done their worst.'

54-57. 'Is this our return, our looked-for triumph ? is this my solemn pledge ? And yet not slain in flight by shameful wounds shalt thou behold thy son ; nor shalt thou, a father, pray for death, in spite of its terror, because a son yet lives ' (i. e. with disgrace). *pulsum*—'put to flight ;' *Pallas' wounds* were all in front, showing that he had fallen honourably. *sospita nato*, abl. absolute. *dirum funus*, death, otherwise terrible, would be welcomed by the father after his son's dishonour. This is better than to take *optabis funus*, 'will you wish your son were dead.'

59. *deflevit* (intensive 'de-'), of lamenting for the dead, vi. 220; cp. *Lucr.* iii. 907 *At nos horrifico cinefactum te prope busto Insatiabiliter deflevimus.*

64-67. *crates et molle feretrum* (hendiadys), 'the bier of pliant osier.' *toros*, of the bier, as vi. 220. *agresti stramine*, 'on the rustic litter.' *stra-men* ('that which is strown'), generally = 'straw,' but is here used more widely to denote the layer of foliage on the bier.

68-71. 'So, plucked by maiden's finger, lies a tender violet or drooping hyacinth, its bright hues yet undimmed, its grace unwithered still; but parent earth no longer gives it life and lends it strength.' *languentis hyacinthi*, a Greek rhythm, to which is due the lengthening of the *s* in *languentis*.

78. *laeta laborum*, 'rejoicing in her toil;' poetical genitive of respect, like *integer vitae, forax sclerum*, etc.

75. *teui . . . auro*, 'had streaked the web with threads of gold' (Con.); lit. 'had divided.'

81, 82. 'With hands fast bound behind their backs came captives, to be sent as offerings to the shade (of Pallas), and shed their blood upon his funeral flames.' The antecedent to *quos* must be supplied from *manus, sc. eorum*; cp. iv. 597 *en dextra fidesque, Quem secum patrios aiunt portare Penates. caeso sanguine - caesorum sanguine*, a poetical inversion. On the practice of human sacrifices see x. 519, note.

83, 84. The Trojan leaders carry trophies of those whom Pallas had slain, with the names attached to them.

85. *aevi confectus*, 'worn with years.'

87. 'And flings himself to earth and grovels at full length.' *terrae*, probably dative = *in terram*, as *in caelo*, etc. (see on x. 319): but it might possibly be a reminiscence of the locative.

89. *bellator equus*, so *venator canis* xii. 751. The weeping of the horse is perhaps suggested by Il. xvii. 426 sqq., where Achilles' immortal horses weep instinctively, *μάχης δυάρενθες λύτρες*, at the death of Patroclus. *Aethon* in Homer is the name of one of Hector's horses (Il. viii. 185).

92. *maesta phalanx*, in opposition to *Tenui, Tyrrheni, Arcades.*

93. *versis armis*, 'with arms reversed'—i.e. point downwards, as at modern military funerals; in which also the riderless horse and sword, etc. of the deceased are familiar features:

'But when the warrior dieth,
His comrades in the war,
With arms reversed and muffled drum,
Follow his funeral car:
They show the banners taken,
They tell his battles won,
And after him lead his masterless steed,
While peals the minute-gun.'

(Mrs. Alexander, 'The Burial of Moses,' in 'Lyra Anglicana.')

97, 98. *mihi* (dativus ethicus), cp. $\chiαιρέ μοι$ Iliad xxiii. 19, etc. *salve, vale*, the *novissima verba* at a funeral; 'hail for ever, for ever farewell.'

101. *velati*, 'arrayed' with olive-branches—i. e. carrying them in their hands; *non coronati*; *nec enim lugentes decebat: sed ornati et instructi* (Servius). Cp. vii. 154 *ramis velatos Palladis omnes*; Plaut. Amph. i. 1. 104 *velatis manibus orant*; Ovid. Met. xi. 279 *velamenta manu practendens supplice. veniam*, 'grace.'

102. The indic. *iacebant* seems irregular in a dependent clause of *oratio obliqua*; for it can hardly be accounted for here as an inserted observation of the writer. But sometimes, where a relative clause is equivalent to an epithet or definition, the indicative remains: e. g. Liv. iii. 71. 6 (*Scaptius*) *inquit annum se tertium et octogesimum agere, et in eo agro, de quo agitur* ('the property in question') *militasse non suvenem*; Sall. Jug. 54. 1 *Metellus milites hortatur ad cetera, quae levia sunt, parem animum gerant*; ib. 63. 1 *C. Mario magna atque mirabilia portendi haruspex dixerat; proinde, quae animo agitabat* ('his present designs'), *fretus dis ageret*. So here *corpora quae iacebant* = *corpora iacentia*.

104, 105. *aethere cassis*, 'shorn of breath.' *soecris*: Latinus, who had promised his daughter Lavinia to Aeneas, is identified with his people.

109. *qui fugiatis*, consecutive, 'that thus you shun our friendship.'

112. *veni* has double peculiarity, (1) indic. for subjunctive, (2) perfect tense instead of pluperfect. *Nec venissem* would be normal; *nec veneram*, a common change for rhetorical liveliness, as in ii. 55 *si mens non laeva fuisset, Impulerat ferro*, etc.; Liv. iii. 19 *nisi Latini sua sponte arma sumpsissent, capti et deleti eramus*. *nec veni* is a more emphatic exaggeration than *nec veneram*: that which *would not* have happened being described as if it *had not* happened.

115. *fuerat*, poetical for *era*, referring to the battle of the previous day, when the obligations existed. *huius*, the death that these slain have met.

117-119. 'If he is now preparing to end the war by arms and drive the Trojans hence, he should rather have met me with weapons like mine: then he of us had lived to whom heaven or his own stout arm had granted life.' The first hint of the single combat which is ultimately to decide the issue. *deouit concurrere*, lit. 'he was bound to meet me.' *vixet = vixisset*; so i. 201 *accedit*, iv. 606 *extinxem*, v. 786 *traxe*.

121. 'Kept their eyes and faces bent steadfastly upon one another.' *conversi* qualifies *tenebant*, like *intentique ora tenebant* ii. 1.

122, 123. 'Then Drances, old in years, and ever sœ in thought and word to his young rival Turnus, thus spoke his mind in answer.' *odis*, feelings of hatred; *crimine*, the expression of them in word. *orsa*, lit. 'attempts,' used poetically for 'words,' 'speech.'

125. *sequem*, deliberative subj.

126. *institiae*, for thy justice: genitive of cause, on the analogy of Greek ($\thetaαυμάσιον τινά τινος$, etc.); cp. Hor. Sat. ii. 6. 84 *neque ille Separitti ciceris nec longae invidit avenae*.

180. *fatales*, referring to l. 112; 'your destined walls.'

183. *pax sequestra*, 'with peace as mediator;' *sequester*, originally a trustee in whose hands disputed property was placed till the claims on it could be adjudicated. Cicero uses it for the depositary of money intended for bribery, either judicial or electioneering: e. g. *Cluent.* 8. 25 *quo sequestre in illo iudico corrumpendo dicebatur esse usus*; *Planc.* 16. 38 *cuius tu tribus venditorem et corruptorem et sequestrem Plancium fuisse clamitas*.

186. *actas ad sidera*, 'carried,' and so 'rising to heaven'; cp. G. ii. 364 *se laetus ad auras Palmes agit*.

141. 'Which so late heralded Pallas victorious in Latium.'

142-144. 'The Arcadians, rushing to the gate, catch up, as wont of old, their funeral torches; the highway glimmers with a long line of light, and parts the fields afar.' *rapuere*, perf. of rapid action. *discriminat*, the torchlight procession is like a bright line drawn across the fields.

149. *reposto*, 'set down' (of the bier).

151. 'And words scarce won their way for grief at last.' The alliteration expresses pathos; cp. ii. 494 note, x. 821.

152, 153. 'Not such, my Pallas, the promise that you made me—the promise to trust yourself less rashly to the perils of war.' The construction is a difficulty, *promitto ut* being unknown in classical Latin. Some editors put a stop at *parenti*, and regard *ut velles* as a wish: but this is certainly harsh. Others conj. *petenti* for *parenti*. Probably *ut velles* should be regarded as explanatory of *promissa*: cp. the 'explanatory' or 'appositional' use of *ut* in such expressions as Cic. *Leg. Man.* 21. 62, *quid tam inusitatum quam ut eques Romanus . . . mitteretur?*

156-163. 'O gallant youth thus blighted in the bud! O cruel lesson of battle all too near! alas, for heaven's deaf ear to vows and prayers! How blest art thou, mine honoured spouse—blest in thy death, nor spared to see a grief like this: while I have overlived my span of years, to linger on a childless father (*superstes*)! O, had but the Rutulians been whelming me with their spears, as I followed the friendly cause of Troy! O, had I yielded up my life, and this train were bearing me, not Pallas, home!' *propinquui*, because otherwise Evander would not have sent his son. *viat mea fata*, i. e. have lived longer than the natural period, according to which the son should survive the father. *obruerent*, *dedissem*, *referret*, past jussives; the imperfect, as opposed to the pluperf., denoting a *continued* action in the past. Cp. viii. 643 at *tu dictis, Albane, maneres*.

165. *sors ista*, 'your fate,' i. e. death which you Teucri are now reporting.

166-168. 'But if untimely death was fated for my son, 'twill gladden me that he fell while leading Trojans against Latium, with many a Volscian slain before.' *iuvabit*: the other reading *iuvareret*, though equally well supported by the MSS., makes much inferior sense, as it would represent Evander as discontented with his son's exploits, which is inconsistent with l. 172.

171. The repetition of *Tyrrhenum* takes the place of a copula; see on

x. 313. For the form *Tyrrhenum* cp. *Troum* l. 161 above, and see on l. 34.

178. 'They bring great trophies of slain foes, sent by your hand to death.' *tropaes* (sc. *orum*) *quos*; cp. l. 81 above, *vinxerat et post terga manus, quos mitteret umbris*. On the present dat see note to x. 518.

174. 'Had his (i. e. Pallas') age and the strength of his years (lit. 'arising from his years') been the same.'

175. *armis*, 'from battle.'

177-181. 'That I linger on the life I loathe now Pallas has gone, your arm is the cause—the arm that you see owes Turnus both to son and sire. This place alone is left you for your valour and fortune to fill. 'Tis no joys of life I seek—'twere wrong I should: I ask to bear joyous news for my son to the shades below.' Evander only lives to claim from Aeneas his due of Turnus' life, and to be able to take good news (*perferre*, sc. *gaudia*) to Pallas in the underworld. *meritis* is dat. of indirect reference, *tibi* dat. of recipient, with *vacat*. *Manes sub imos*, see above on l. 23.

182. *miseris mortalibus*, Homer's δειλοῖσι βποροῖσι.

187. For *conditum* in *tenebras* cp. *conditus in nubem* G. i. 442.

188. *decurrere*, 'marched round.' Liv. xxv. 17 describes a *decursus funebris*, i. e. a march of troops round their general's funeral pile; cp. Tac. Ann. ii. 7. 4 (of Germanicus at the burying-place of the legions of Varus) *restituit aram, honorique patrii princeps ipse cum legionibus decucurrit*. The custom is as old as Homer: cp. Il. xxiii. 13 Οι δὲ τρίς περιερχόμενοι ἤλασαν ἴννους Μυρόμενοι.

190. *Iustravere*, 'rode round': cp. vii. 391 *te Iustrare choro*.

192. *caelo*, 'to heaven,' poetical dat. of recipient, instead of prep. and case.

194-196. *igni*, dat. of recipient, like *caelo* just above. *ferentes*, 'glowing'; a stock epithet (e.g. *servidus axis* G. iii. 107), here hardly appropriate, as the wheels were shortly to 'glow' with real flames. *munera nota*, 'familiar offerings,' i. e. the arms which they used to wear during life.

197-199. *Morti*, 'to Death,' which is here personified as a goddess.

200. *servare*, 'keep watch by.'

202. The heaven was regarded as a hollow sphere, part light and part dark, which by its revolution brought day and night. Thus li. 250 *vertitur interea caelum et ruit oceano nox*. *aptum* in its original participial sense 'fitted,' and so 'decked with glittering stars.'

204-206. *partim . . . partim* distinguishes bodies buried on the spot, and bodies carried off elsewhere; the latter either to neighbouring territories or to Laurentum itself (*urbis*).

207, 208. *oetera*, sc. *corpore*; *que* is explanatory;—'The rest, an undistinguished heap of dead, they burn without honour or distinction.' *numero*—'position,' 'dignity'; cp. the double meaning of our word 'account.' So Caesar, B. G. vi. 13 *hominum qui aliquo sunt numero et honore* (of some account and position).

211, 212. 'Sadly they gathered up the piles of ashes and bones all mingled in the fires, and covered them with mounds of warm earth.' *focis* are the remains of the funeral pyres; and Virgil apparently means that the various heaps of ashes and bones were shovelled together into one place, and then buried. For *ruere* = 'heap together,' cp. Hor. Sat. ii. 5. 22 *acervos ruere. tepido*, owing to the warmth of the various funeral pyres.

213. *praedivitis* is not, as Servius thought, an 'incongruous' epithet; but points the contrast between past prosperity and present misfortunes—'Latinus' lordly town.'

218. *qui poscat*, causal, 'since he claims.'

220. *ingravat haec*, 'embitters their wrath' (Sidg.), lit. 'weighs down.'

222. *variis dictis*, abl. of manner, 'many a judgment in varied language is given on Turnus' side.'

223, 224. *obumbrat*, 'screens him.' *meritis*, 'won.'

226. *super*, 'to crown all.'

230. *petendum*, found in some MSS., and supported by Servius and other grammarians, is probably the right reading, being harder than *petendam*. It is an instance of the impersonal gerundive followed by an accus., like *poenas timendum est* Lucr. i. 112; *agitandum est vigilias* Plaut. Trin. iv. 2. 27. The constr. is very rare except in early writers.

231. *deficit*, 'loses heart;' cp. Cic. Att. i. 16. 9 *ne una plaga accepta patres conscripti conciderent, ne deficerent.*

232. 'That Aeneas comes hither by fate under clear will of heaven . . .'

236, 237. *olli*, old form of *illi*, seen in *olim. plenis viis*, 'along the crowded roads,' abl. of place.

238. *primus sceptris*, 'first in regal power.'

239. *hic*, 'hereupon.' *Aetola urbe, Arpi*; see on x. 28.

241. *linguis*, probably dative.

243. *Diomedem*, though found only in late MSS., seems preferable to *Diomedē* approved by Servius as a Greek accusative ($\Deltaιομηδεα, -η$). *Diomeden*, the reading of most MSS., is impossible on metrical grounds, but may have easily arisen from *Diomedem*; final *m* and *n* being often confused, especially in accus. of proper names.

246, 247. *Argyripa* or *Arpi*, said to be from *Ἄργος ιππιον*. Diomedē was an Aetolian (l. 239 above), but married Aegalea, heiress of Argos. For helping Danaus in his war against the Messapi (victor), he received territory round Mount Garganus in Apulia. *Iapygis* is used loosely for 'Apulian,' Iapygia being a part of that district.

251. *auditis*, probably abl. absol., 'our speeches heard.'

252. *Saturnia regna*, 'realms where Saturn once was king,' i.e. in the golden age, as described viii. 319 sqq.

256, 257. 'I speak not of the toils of war endured beneath Troy's lofty walls, or the dead that famous Simois hides.' *exhausta*, lit. 'drained to the dregs,' as x. 56. *premat*, indirect interrogative.

259, 260. *vel Priamo miseranda* is like Aeneas' language in ii. 6 *Quis talia fando, Myrmidonum Dolopumve aut duri miles Ulxi Temperet a lacrimis? triste Minervae sidus*, 'Minerva's baleful star,' i. e. the storm sent by Minerva at the departure of the Greeks. *sidus*, from denoting 'season,' 'weather' comes to be used as—'a storm,' as in xii. 451 *abrupto sidere. Caphereus*, a promontory in Euboea where many of the Greek ships were wrecked on their return from Troy. The story was that Nauplius, king of Euboea, in revenge for his son Palamedes having been put to death by the Greeks, hung out false lights there, and so caused the wreck: hence *ultor*, 'avenging.'

261-263. *abacti* agrees with the general subject, which is subdivided into *Menelaus* and *Ulysses*. *diversum litus*, 'distant shore.' *Protei columnas* is a curious expression for Egypt at the eastern end of the Mediterranean, on the analogy of *Herculis columnae*, the well-known 'Pillars of Hercules' (i. e. the Rock of Gibraltar and the 'Apes Hill' opposite) at its western end. For Proteus, the mythic king of Egypt, and the legends of Menelaus' visit to him after Troy, see Ilom. Od. iv. 81 sqq., and Eur. *Helena*. *adusque*, 'all the way to.' *exsulat*, 'wanders in exile.'

264, 265. *regna Neoptolemi*, Neoptolemus had been killed by Orestes, and his kingdom was divided, part going to Helenus, son of Priam, and captive of Neoptolemus, see iii. 325 sqq. *versos penates*, 'ruined home'; Idomeneus, king of Crete, having slain his son in fulfilment of a vow, was expelled by the people. The rendering 'changed home,' on the analogy of *vertere solum* ('to go abroad'), seems less natural. *Zoorous*, the Opuntian Locrians followed Ajax Oileus to Troy, and after his death some of them were said to have settled in Africa.

266-268. '(Why tell of these!) Mycenae's lord, the leader of the mighty Greeks himself, died by the hand of an accursed spouse or ere he came within his hall: an adulterer lay in wait for the conqueror of Asia.' *prima inter limina* is only a poetical expression for Agamemnon's death on reaching home, and need not point to any different version of the story from that known to Homer and Aeschylus. *devictam Asiam*, a bold expression for *victorem Asiae*. For *subsedit* cp. Lucan. v. 226 *subsidere regnum Chalcidos Euboiae, vana spe rapte, parabas*. Conington's suggestion that *subedit* = acted as *lphēdpos* (the odd man who waits to fight the conqueror), and so 'took up the feud after conquered Asia,' is ingenious but lacks authority. Servius approves a v. l. *devicta Asia*, which would remove much difficulty; but it has little MS. authority.

269, 270. *invidisse*, exclamatory infinitive, 'to think that heaven grudged my return.' Cp. Plaut. Aul. 336 *tibi recte facere, quando quod facias perit!* To make *invidisse* depend on *referam* (l. 264), and regard ll. 266-268 as parenthetical, would be intolerably harsh. *Calydon*, in Aetolia, Diomedes' ancestral home. *coniugium = coniugem*, as ii. 579.

271 sqq. The story was that Diomedes' companions, for insult to Venus, were changed into sea-birds (*Diomedea aves*); see Ovid, Met. xiv. 496.

275. 'Not less than this had I to look for from that very hour, when—fool that I was!—I struck at forms divine, and profaned the hand of Venus with a wound.' *haeo adeo*—'exactly this' as in vii. 427, *adeo* in such cases being a particle of emphasis. *violavi vulnere*. In Il. v. 330 sqq. Diomedes wounds Aphrodite while rescuing Aeneas.

280. 'With no joy do I recall the evils of the past.' *memini laetorae*—*laetus memini*, hence the genitive *malorum*.

283, 284. *quantus* . . . *hastam*, 'how he towers with lifted shield, with what a rush he hurls his spear.' The attitude of striking at an enemy is here called 'rising up to the shield,' as in xii. 729, 'rising up to the sword.' Conington has a spirited paraphrase:

'Myself have faced him on the field,
And tried the combat's chance;
I know the arms his hand can wield,
The thunder of his lifted shield,
The lightning of his lance.'

286, 287. *ultra*, 'even:' i. e. over and above the Greek invasion of Troy would have come a return invasion of Greece. *ultra*—anything 'beyond' what is natural or expected. *Dardanus*, 'the Trojan;' sing. for plural. Note the change of tense in *ligeret*, 'would now be mourning.'

288-290. 'Through all the long delay before Troy's stubborn walls, 'twas by Hector's and Aeneas' might that Grecian success stood still, held back for ten long years.' The construction is slightly irregular: *quidquid cessatum est* would naturally be followed by some expression—'was caused by Aeneas and Hector;' but *victoria haesit* is substituted.

292. *pietate*, 'pious worth'; see note to i. 378.

295. *magno bello*, abl. of circumstance, 'his advice under our heavy war' (Con.).

300, 301. *trepida* implies confusion and hurry, as x. 283: 'soon as their minds were calmed and the storm of tongues was still.' *praedatus divos*, 'first invoking the gods,' according to a common practice of Greek orators (e. g. Demosthenes at the opening of the 'De Corona'), and (as Servius says) of Cato and the old Romans. Cicero (Divin. xiii. 43) speaks of it as obsolete—*Tu si quid ex vetere aliqua oratione Iovem optimum maximum . . . aut aliquid eiusmodi ediscere potueris, praecclare te paratum in iudicium venturum arbitraris?* *divos*, unusual construction with acc. of person addressed.

303. *vellem*, 'I could wish.' *fuerat*, 'it had been better,' for *fuisset*, vivid use of indic. for subj., that which *would have* been, being stated as if it *had* been: cp. ii. 55 *si mens non laeva fuisset, Impulerat*.

305-307. *importunum*, 'unlucky,' 'ill-fated'; as G. l. 470 *obcenaeque canes importunaeque volucres*. *fatigant*, 'tire out.' For *neq; victi*, etc., Mr. Storr well compares Napoleon's saying of the English—'They do not know when they are beaten.'

309. *ponit̄. spes . . .*, a metrical licence unique in Virgil; perhaps justified by the pause in sense, like the hiatus in i. 405. Horace has a short vowel before 'st' three times—all in the *sermoni proprior* hexameter of his Satires, e.g. *Saep̄ stilum veritas* i. 10. 72, cp. i. 2. 30, 71: Virgil seems to avoid the occurrence of such a vowel at all before 'sp,' 'st,' 'sc,' except in certain cases where it is lengthened in imitation of Homeric rhythm. *haec, sc. spes: quam angusta, sc. sit.*

310, 311. 'In what utter ruin all else lies crushed, 'tis all for eyes to see and hands to feel'—i.e. your own senses are evidence. *oetera* with *rerum*, like *opaca locorum, occulta saltuum*, etc. *sunt omnia*, a slightly irregular variation for the natural *est omnino*.

312, 313. *plurima, μεγιστη̄ οὐδα*: 'all that valour at its best could be, has been ours: we have fought with all our kingdom's strength.'

314. *adoo* emphasises *nuno*, as ix. 156. See on l. 275 above.

316-319. *Tusoo amni*, Tiber. *super usque*—*usque super*, 'right up to and beyond,' 'even beyond.' Latinus has a domain long attached (*antiquus*) to the crown, stretching to the West (*longus in occasum*) along the Tiber; formerly occupied by Sicani (old settlers in Latium, cp. viii. 328), now by Auruncans and Rutulians. *pasount*, 'graze,' i.e. feed flocks upon; an exceptional use of the word, which generally takes an accus. of those who are fed. Tibullus, however (ii. 5. 25), has *Sed tunc pascebant herbosa Palatia vaccae*, a somewhat similar usage.

321. *cedat amicitiae Teucorum*, 'let it be surrendered to the friendship of the Trojans,' a concise way of saying 'let it be surrendered to secure their friendship.'

322. *socios*, 'as partners.'

323. *amōr, et*, for the quantity see Introd. p. xvii.

325. *possunt*, —*τάθωσιν*—'can bring themselves to.'

328. *modum*, 'size.'

329. *navalia*, 'stores' or 'gear;' not as in iv. 593, 'docks.' *manus*, 'hands' (i.e. men), as in the common English phrase.

332. *pacis ramos*, i.e. olive branches wreathed with wool, the symbol of supplication.

334. Virgil thinks of the Roman custom of sending the curule chair and robe of state to kings whom they wished to honour—e.g. to Syphax, Liv. xxvii. 4 *dona tulere togam et tunicam purpuream, sellam eburneam, paternam ex quinque pondo auri factam. regni insignia*, 'badges of royalty.'

335. *in medium*, 'for the common weal' or perhaps 'openly.' Both meanings are possible.

336-342. 'Then Drances, hostile as before (*idem*), whom Turnus' fame was ever goading with bitter pricks of sidelong envy, lavish of wealth and ready of tongue—but his arm was slow for fight—at council held a name of weight, and powerful in faction (his mother's noble rank gave him high descent, obscure was that he drew from his father)—Drances rose up,

swelling and increasing their passions with these words.' *obliqua*, 'indirect' or 'sidelong,' and so treacherous: cp. Hor. Epp. i. 14. 37 *Non istic obliquo oculo mea commoda quisquam Limat.* For *largus opax* Con. well compares Lucan's description of Pompey (l. 131) *famaque petitor Multa dare in vulnus, totus popularibus auris Impelli*, etc.—the idea in each case being that of influence gained by lavish expenditure. *futilis* (i. e. *fud-tulis*, from stem *fud-* of *fundo*), originally of vessels that are easily poured out (*vasa futilia*); then of a man who is 'leaky,' cannot keep silence, and so weak, untrustworthy.

342-345. *rem consultis*; so Liv. ii. 28. *a rem delatam consilere.* The construction is rather unusual. *ferat*, 'suggests,' lit. 'brings to us'; cp. Cic. Fam. i. 7. 6 *quid res, quid causa, quid tempus ferat, facillime per spicies mussant*, 'hesitate,' as in xii. 657; lit. 'mutter.'

346-350. 'Let him grant free speech and calm his swelling pride—he by whose evil auspices and unlucky temper we see that the sun of so many chiefs has set, and a city is plunged in grief.' *auspiciū*: Turnus being general, the battle was fought under his auspices, according to Roman ideas. *duorum*, descriptive genitive with *lumina*, 'glorious chiefs.'

354. *ullius violentia*, i. e. Turni.

358, 359. *cedat, remittat* (subjunctives in *petitio obliqua*) define *veniam* (—'grace' or 'favour,')—'beg him of his grace to yield, and grant to king and country their just rights' (i. e. the right to dispose of Lavinia as they think fit).

360 sqq. Drances, having as yet only broadly hinted at Turnus without naming him, now turns round upon him with an open challenge.

362. *bello*, 'in war,' abl.

363. *pignus*, i. e. resignation of Lavinia.

365. *esse nil moror*, 'I care not if I am,' lit. 'I do not object to be,' cp. Cic. Phil. xiii. 17. 35 *nihil moror eos salvos esse et ire quo lubet*.

369. *dotalis regia*, 'the dower of a palace.' *cordi est*, 'is dear'; see on x. 252.

373-375. *sternamur*, 'are we to fall,' delib. subj. *etiam tu*, etc., 'do thou likewise, if any might is thine, if thou hast one spark of native fire, look him that calls thee (i. e. Aeneas) fairly in the face.' *etiam* with *tu*, which it strongly emphasises, in opposition to *nos* above.

377. *rumpit voeos*, 'breaks forth,' Gk. ἔρρηστος φωνῆς; so *rumpit vocem* ii. 129.

381, 382. *tuto tibi*, dat. *ethicus*: *magna*, transferred from the antecedent *verbis*—'that big talk you vent in safety, while ramparts keep the foe at bay, ere yet the trenches run with blood.'

383-386. *proinde tonsa*, 'then thunder on'; *proinde* is common with imperatives expressing scorn. See l. 400 below. *solitum*, accus. in apposition to *tona eloquio*. *quando*, etc. is of course ironical. *Tenorum*, depending on *stragis acervos* regarded as one notion, 'heaps of slaughtered Trojans' *insignis*, from *insignis*.

889, 890. 'Are we going to meet them? Why so slow? Or will *you* never show fight but in that windy tongue and in those flying feet?' **Mavors** = martial spirit or prowess; so 'Αρης in Greek, Eur. Phoen. 134 (of Tydeus) 'Αρη δ' Αἰτωλὸς ἐν στρίψορος ἔχει.

892-896. *pulsus ego?* refers to Drances' words, l. 366. **Bitias** and **Pandarus**, Trojans slain by Turnus, see ix. 672 sqq.

897. *die*, 'in one day.'

898-902. "No hope in war." Go, fool, and croak such bodings to the Dardan and your own fortunes. Ay, cease not to spread wild alarms, to extol the strength of yon twice-conquered race, and disparage the cause of Latinus!' Turnus repeats Drances' words, l. 362. **caue**, of prophecy, oracles being frequently delivered in verse. **capiti** = 'person,' as often; the 'Dardan man' being Aeneas.

403-405. 'Now, forsooth, the Myrmidon chiefs tremble at the Phrygian arms, now Tydeus' son and Achilles of Larissa tremble, and the river Ausfidus flies back from the Adriatic waves.' A sarcastic reference to the report of Diomede's unwillingness to fight the Trojans. 'You say the victorious Greeks are afraid of the Phrygians: it is as likely that rivers should flow back from the sea.' The **Ausfidus** is chosen, as being a river in Diomede's territory in Apulia.

406, 407. Turnus continues his sarcastic vein: 'Then again, when he feigns to cower before my threats (ll. 348, 357), a rogue's base trick, and by talk of fear adds venom to his charge.' **vel oīum**, the apodosis to this clause is omitted, but the omission is easily supplied by the reader, and is natural enough in a rhetorical speech. **scelus**, accus. in apposition to the sentence, as above l. 383. Some editors take **artifex scelus** as nom. = **artifex sceleratus**, i. e. Drances himself.

408. *absiste moveri*, 'fear not;' *absteſte* = *noli*.

418. *neque habet regressum*, 'cannot be repaired,' lit. 'cannot retrace its steps.'

416. *michi*, dat. ethicus: 'I hold him happy above others in his toil, and noble in soul.' **laborum**, gen. of respect or definition, like *integer vitae*, etc. On *animi*, see note to x. 686.

423. *tempestas*, 'the storm has swept over all alike.'

425-427. 'Many things have been bettered by time, and the changeful toil of chequered years: many men hath Fortune, with alternate visits, made sport of, and once more placed on solid ground.' **alterna revisens**, lit. 'revisiting by turns,' i. e. coming sometimes as good fortune, sometimes as bad.

433. *florentes aere*, 'gleaming with brass,' lit. 'blooming,' repeated vii. 804. Lucret. also uses *florens* of things glittering, e. g. iv. 450 *lumina flammis*, i. 900 *flammae flore coorto*.

436. *ad eo* refers to *ut*, 'so hated that.'

438-440. 'I will boldly meet him though he show the valour of Achilles' self, and don arms like his, the work of Vulcan's hands.' **animis**,

abl. of circumstance, 'with courage.' *praestet*, 'represent,' i.e. prove himself a second Achilles. *parva*, sc. *armis Achillis*.

442-444. 'Tis me alone Aeneas calls: I pray he call me still—I pray that if this mean Heaven's wrath, no Drances in my stead may pay the forfeit of death: or win the day, if it mean brave deeds and glory.' Whatever be the issue, says Turnus, he will abide it himself. *hanc* attracted to the gender of *ira*, as usual in Latin. *voest*, *lust*, subj. in *petitio obliqua* after *oro*.

447. *nuntius*, 'news.'

450. *totis campis*, local ablative, 'over all the plain.'

452. *arrectae*, here in a general sense, 'aroused,' 'excited.'

453. *manu*, i.e. with gestures. *fremit*, 'shout for,' as vii. 460 *arma amens fremit*—a slightly extended use of the verb.

454. *mussant*, 'mutter,' expresses the helpless state of doubt they are in.

457. *Padusa*, one of the mouths of the Po.

458. *loquacia*, 'noisy,' because of the cries of the swans.

460. *sedentes* is emphatic: 'sit still, and prate of peace.'

463. *maniplos*, the reading of some MSS., is preferred by Ribb. to *maniplis* to avoid four consecutive lines ending in *-is*: perhaps a valid reason, as Virgll is particular in such matters.

464. *Messapus*, nom. for vocative; cp. viii. 77 *semper celebrabore donis, Corniger Hesperidum fluvius*. Hor. A.P. 292 *Vos, o Pompilius sanguis*.

467. *iussō* (*-iub-so*), an old future form analogous to *faxo* (*fac-so*), *recepso*, etc. It seems to have been regarded as, if not a contraction from, at least equivalent in meaning to, a fut. *iussero*; cp. Seneca, Epist. 58 (vi. 6. 4) *dicebant antiqui si iussō, id est si iussero. Hoc nolo mihi credas, sed eidem Vergilio: 'Cetera, quae iussō, mecum manus inferat arma.'*

468. *tota urbe*, 'throughout the city,' local abl.

469. *patēr et*, see Introd. p. xvii.

471, 472. *sooperit*, subj. with causal *qui*: 'blames himself for not having at once (ultra, sooner than he need) received Aeneas.' *urbi*, the king and people being identified, as above l. 105. Mr. Storr appropriately compares Shakespeare's application of the names 'France,' 'England,' to kings.

473. *praefodiunt*, 'dig pits in front of the gates,' 'intrench.'

476. *labor ultimus*, 'the final struggle.'

477. *summas Palladis ares*, the temple of Pallas was apparently in the citadel, like the Parthenon at Athens.

480. On the hiatus *tanti*, *oculos*, see Introd. p. xviii. *oculos deiecta*, 'her eyes cast down,' acc. after pass. part. in imitation of Greek: see on x. 133.

487. *iamque adeo*, 'yea even now;' *adeo* serving as a particle of emphasis, as often. For *rutilum*, the reading *Rutulum* has better MS. support; but nothing is known of Rutulian breastplates, and *rutilum* is

more appropriate, as the brightness of Turnus' armour is specially dwelt on by Virgil. The two words might easily be confused. *thoraca indutus*, for the constr. cp. l. 480 above, and see note on x. 133.

491. *praecipit*, 'foreseals;' cp. l. 18 above.

492-497. 'As when a horse hath snapped his rein and fled the stall, rejoicing to be free; the open plain once gained, he makes for the herd of pastured mares; or wont of old to bathe in the well-known stream, darts forth and with head tossed high in air exulting neighs: his mane over neck and shoulder plays.' Virgil follows closely a well-known simile of Homer ('ὣς δέ τις ἀράρεις πέπον, κ.τ.λ. Il. vi. 506); the previous imitation of which by Ennius illustrates by contrast the superior finish of Virgil's hexameter:

*Et tum, sicut equus, qui de praesepibus factus
Vinela suis magnis animis abrupit, et inde
Fert sese campi per caerulea laetaque prata
Celsi pectora, saepe subam quassat simul altam,
Spiritus ex anima calida spumas agit albas.*
(Ann. fragm. incert., cited Macrob. vi. 3: ll. 503-507).

ille, a pleonastic use of the pronoun, to resume the subject of the sentence; common in Virgil, e.g. i. 3 *multum ille et terris iactatus*, etc. It adds vividness and emphasis to the expression. *luxurians* recalls, in meaning and rhythm, Homer's *κυδίων*.

501. *defluxit*, 'lighted down;' the word denotes ease and grace of movement.

502. *sui* with *fiducia*, 'if a brave man may justly confide in himself.'

504. *sola ire*, the simple infinitive with the nominative is substituted for the acc. and infin., the ordinary construction after *promitto*; cp. iv. 306 *sperasti tacitus decedere*.

505. *manu*, see on l. 453 above.

508. The term *deosus Italiae*, here applied to Camilla, may have influenced Dante's selection of her name among those of the heroes of the Aeneid (Inferno i. 106):

*Di quell' umile Italia sia salute,
Per cui morio la vergine Camilla,
Eurialo e Niso e Turno di ferute.*

Mr. Myers, in the paper already cited (Introd. p. xii), infers that in Camilla, 'whose name leapt first of all to Virgil's lips as he spoke to Dante of their Italy in the underworld,' we may perhaps trace 'the poet's own ideal and inward dream of womanhood.' But, interesting as the picture of this warrior and huntress maiden unquestionably is, it is not to be compared in force or pathos with that of Dido: and if Virgil's own ideal is not enshrined in the fourth Aeneid, still less is it to be found in the eleventh.

509, 510. *sed nuno*, etc., 'but now, since your soul is above all praise

or thanks, let me share the task with you:' i.e. since I cannot hope to repay you, let me at least share the danger.

511-514. 'Aeneas, as I surely learn from rumour and our scouts' report, has cunningly sent on his light-armed horse with orders to scour the plains; himself across the ridge along the lonely mountain heights is marching on our town.' *Adem* = 'credence,' 'proof.' *improbus* denotes unscrupulousness of various kinds, the exact shade of meaning being determined by the particular context, e.g. 'bold,' 'shameless,' 'fierce,' 'crafty,' etc. The cunning and activity of an enemy seem naturally blameable. *quaterat*, *petitio obliqua* depending on the notion of command implied in *praemisit*. *iugo superans*, lit. 'getting across (the hills) upon the ridge' (local abl.).

515, 516. 'An ambush I am preparing in the sloping forest path, to beset the narrow passage with armed men.' *convexo*, here merely 'sloping.' The defile (*flauos*) is called *bivias*, as being a thoroughfare, with passage through in both directions: so *bivio portae* ix. 238.

517. *excide*, 'meet,' of a hostile encounter, as often.

519. *ducis et tu*, etc., 'do you too assume a general's office,' i.e. as well as myself: cp. l. 510 above.

522. *valles*, nom. sing., as in vii. 565, where there is a similar description of a wooded gorge.

525. *aditus maligni*, 'scant approaches.' *malignus*, 'niggardly,' often has the sense of 'narrow,' 'scanty,' etc.

526, 527. 'Above it, high upon the far hill-top, a table-land lies out of ken, a safe retreat.' The *qua* in each case (*speculim summoque in vertice, planities tutique receptus*) is explanatory. *specula*, properly a look-out post, here a hill-top. *receptus*, technically 'a place of refuge and rallying for an army,' here 'a retreat' in general. Con. prefers, against the MS. authority, the more accurate word *recessus*: but *receptus* gives a sense sufficiently near to that required, and Virgil is apt to prefer unusual words or meanings when more obvious ones were ready to hand.

529. *instare fugis*, 'stand on the heights.'

530, 531. *regione viarum*, 'the line of path:' *regio* (from *regu*) properly = a straight line. *iniquis*, 'treacherous,' as being the scene of the ambush.

537. *iste*, 'of which I tell you.' Wagner (Q. V. xix. 2) compares ix. 139 *iste dolor (quo me tangi cernitis)*; 428 *nihil iste nec ausus (quem vultis interficere)*; xi. 165 *sors ista (qua me afflictum videtis)*; x. 504 *spolia ista (qua videtis)*. The connection with the 2nd person in such cases is, as Wagner points out, *paulo obscurior*: i.e. instead of implying 'that which belongs to you,' it only implies 'that which you see, know, feel to be the case.'

539. *invidiam viresque* is almost a hendiadys—'hatred, and the power which caused it,' i.e. 'hatred of his haughty power.'

543. *camilla* and *camillus* denoted attendants at certain sacred rites. As *camillus* was generally supposed to be derived from an older *casmilus*, so Virgil here seems to imply that *Camilla* is from an older *Casmilla*.

Casmilus was the name of one of the Cabiric gods worshipped at Samothrace; and the connexion of the word with *camillus* may be a mere piece of archaeological fancy.

547, 548. *fugae medio*, 'hindering his flight.' *summis ripis*, local abl., 'over the top of its banks.'

550, 551. *omnia . . . sedit*, 'as he thought on every plan, at last he fixed suddenly on this.' *subito* implies that his resolution was rapidly taken; *vix*, that it was taken with reluctance.

553. *oocito*, 'seasoned' or 'hardened.'

554, 555. *hunc*, a natural irregularity after *telum*. *libro et silvestri subere*, hendiadys, = 'bark of forest cork-tree.' *habilem*, proleptic, 'so as to be easily wielded,' 'binds her neatly round the middle of the shaft' (Con.).

558, 559. *tua prima*, etc., 'the first weapon she wields is there, as in supplication she flies from the foe through the air.' *tela*, the spear to which she is tied is spoken of as a hunting-spear, and so appropriate to Diana. *tenens*, she is said to hold the spear to which she is fastened.

562. *sonuere undae*, 'loud roared the waters:' a graphic poetical touch, emphasising the danger of her flight. The other interpretation 'echoed with the hurtling of the spear' would be a rather tasteless exaggeration.

566. *donum Triviae*, 'his offering to Trivia,' the spear and the babe being dedicated to the goddess in accordance with his vow, l. 557 above.

568. 'Nor would his savage nature have suffered him to yield.' *feritate*, ablative of cause. *manus dare*, properly 'to surrender to an enemy,' here poetically of yielding to the restraints of civilised life.

569. 'Among the shepherds' lonely inmountains he passed his life.' *et* couples the sentence loosely with what precedes 'and so.' Some editors, less probably, take *pastorum* with *aevum*, 'a shepherd's life:' *et* then joining *pastorum* and *solis montibus* as epithets of *aevum*.

570, 571. *horrentis lustra*, 'tangled lairs.' *mammis et lacte*, hendiadys: 'with milk from the breast of a wild mare of the herd.'

573, 574. lit. 'but when the child first planted her footsteps with the soles of her feet.' *vestigia*, cognate accusative, like *ludum ludere*, etc. The whole phrase is highly artificial.

576, 577. The tiger's skin could not well serve as a headband (*orninali auro*): but Virgil means that it was her only ornament.

579, 580. *tereti*, perhaps 'shapely' and so 'well twisted,' for which sense Con. cites Catull. lxiv. 65 *tereti strophio lactantes vincia papillas*. Ellis, however, *ad loc.*, citing Martial xiv. 66 to show that such breast-bands were sometimes made of leather, suggests that *tereti* may = of smooth leather: so that possibly *tereti habena* = 'with smooth leather thong,' agreeably to the original force of the word; see note to viii. 633. *Strymoniam*, a constant epithet: see Ecl. i. 55, x. 59, G. iii. 345.

587. *soerbis*, of premature death, as often; lit. 'sour,' 'unripe.'

590. *haeo*, Diana's bows and arrows, which she hands to Opis.

592. *Tros Italusque*, 'Trojan and Italian alike.' This virtually = Trojan or Italian: so that Servius' note (*sive eam Troianus interemerit sive aliquis de Aenaeae auxiliis*) need not imply that he read *Italusue*, which Con., against the MS. authority, prefers to *Italusque*.

593. *nube cava*, 'enfolding cloud.'

594. *tumulo*, poetical dat. of recipient for the ordinary *in tumulum*. *patriae reponam*, 'restore to her own land.'

595, 596. *levis delapsa*, 'speeding lightly down.' *insonuit*, 'hurtled,' probably referring to the noise of her weapons. *circumdata corpus*, for the constr. see note on x. 133 above.

599. *compositi . . . turmas*, 'arranged by number into troops,' i. e. into troops of equal numbers.

600. *habenis*, dative, 'chafes against the tightened reins.'

601. *obversus*, more graphic than the v. l. *conversus*. *ferreus*, perhaps proleptic, 'far and wide the field bristles with the steel of the spears.'

602. *protendunt longe*, of spears in rest, projecting in front of man and horse:

'With hands drawn back, they couch the spear,
And aim the dart in full career' (Con.).

607. 'Hotter grows the onset of the men and the neighing of the steeds,' a graphic metaphor to express the swift approach of cavalry.

609. For the elision of *que* (hypermetric syllable) before *exhortantur* in the next line, see Introd. p. xix.

612-617. 'Forthwith Tyrrhenus and gallant Aconteus charge furiously (conix) with lance in rest, and, first to fall, come thundering to the ground, crashing and shattering each horse's breast: Aconteus from his seat (exossus), like lightning-bolt or heavy shot, is hurled afar, and scatters his life to the winds.'

619. *reliciunt parmas*, 'sling their bucklers behind them,' i. e. to protect their backs in flight.

622-623. *mollia colla* (sc. equorum), 'bending' or 'limber necks.' *penitus* with *referuntur*, 'flee far away.'

624 sqq. For this description of the alternate advance and retreat of successive waves cp. x. 289. *scopulos superiacit unda*, an inversion for *scopulis superiacit undam*; cp. *socios circumulit unda* vi. 229. *minu*, 'curling wave.'

630. 'Twice, beaten back, they glance behind them, covering their backs with their shields.' *armis terga tegentes* = *reliciunt parmas*, above 1. 619.

632. *legit virum vir*, 'each picked out his man' (for single combat); a poetical application of the old military phrase *vir virum legit*, of a particular kind of conscription (Liv. ix. 39. 3, x. 38. 7), in which individual soldiers chose other individuals in order to make up an army.

The expression is applied by Tacitus (Hist. i. 18) to Galba's adoption of Piso *more divi Augusti et exemplo militari quo vir virum legeret.*

641. *armis*, probably from *arma*, as iv. 11 *quam forti pectore et armis*, and not from *armi*, as Con. suggests.

644. *tantus in arma patet*, 'so vast a front he presents to the foe:' i. e. he is so huge and stalwart that he does not fear to be wounded.

645. *transfixa*, usually of the thing pierced, here of that which pierces; a characteristic Virgilian variety of meaning: 'piercing through him bends him double with pain.'

648. *Amazon*, 'like an Amazon.'

649. *unum—yugnae*, 'one breast bared for fight:' for the construction see note on x. 133.

651. *rapit*, 'whirls.'

653. *in tergum*, 'towards the rear.'

654. *fugientia*, 'shot in flight;' see note to x. 418.

660. *pulsant*, the river being frozen over.

661. *Martia*, daughter of Mars.

662. *refert*, returns from battle.

665, 666. Cp. Il. xvi. 692 'Ἐνθα τίνα πρῶτον, τίνα δ' ὅτατον ἐγέραπες, Παρόκλεις. Clytio patro, abl. absol.,—'son of Clytius.' *apertum*, 'unguarded.'

669. *se in vulnera versat*, 'writhes upon his wound.'

670. *super*, 'over' him, rather than 'besides.'

671. *suffosso*, 'stabbed underneath.' The MSS. favour 'suffuso:' but it is questionable whether it could = *prolapsa* (Gosrau), and the technical meaning 'with swollen feet' is absurd in the present context.

678. *ignotis*, 'strange,' 'unaccustomed:' he was a hunter rather than a soldier.

680, 681. *pugnatori* with *iuvenco*, 'torn from a wild (fighting) bull.' Others connect it with *cui*, = *cui pugnanti*, 'was his dress in war:' but the strong phrase *erupta*, and Ornytus' reputation as a hunter, are in favour of the first interpretation. *caput ingens*, etc., 'his head is covered by a wolf's huge gaping mouth, and jaws with their grinning teeth;' i. e. a wolf's head is converted into a helmet, with the mouth serving as visor.

682. *sparus*, according to Servius a *rusticum telum*, as in the passage cited by him from Sall. Cat. xv. 3, where *spari*, *lanceae*, and *praecutae stades* are contrasted with *militaria arma*. A 'pike' perhaps suggests corresponding ideas, as a rude weapon. The word is obviously akin to Engl. 'spear,' 'spar,' Germ. 'Speer,' 'Sparren,' and Ital. 'sbarra' (a bar, or rail).

684. *exceptum*, 'caught;' *neque enim*, etc. then accounts for it—'for 'tis easy when a line is turned to flight' (and all is confusion).

687, 688. *vestra*, i. e. of Ornytus and his tribe, whom she supposes to have threatened to drive the Volscians before them like game. *nomen*, 'glory.'

692. *sedentis, sc. equo*, 'as he rode.'

695. *gyro interior*, Virgilian for *gyro interiore*, 'baffles him by wheeling inwards.' As he pursues her in a circle, she wheels sharply round, gets behind him, and then strikes him down.

698. *securim congerminat*, a bold variation for the ordinary *congerminat ictum*, 'strikes again and again with massive axe.'

701. The Ligurians were proverbial for lying and deceit, which is as it were their life; whence *fallere* by a kind of *rapd ψυσθωιαν* for *vivere*. Cp. Cic. Cluent. 26. 72 *hoc sibi Staienus cognomen (Paetus) ex imaginibus Aeliorum delegerat, ne, si se Ligurum fecisset, nationis magis quam generis uti cognomine videtur*: i. e. *Ligur* and *Paetus* being two *cognomina* of the Aelia gens, the former would have seemed only too appropriate for such a scoundrel as Cicero is representing Staienus to be.

702. *yugnae*, dat. after *evadere*, a poetical construction.

705. *quid tam egregium?* 'A fine thing indeed!' cp. Hor. Sat. ii. 3. 283 *Urum (Quid tam magnum? addens) unum me surpite morti*—i. e. 'surely it's a small thing I ask.'

706. *fugam*, a concise expression for 'means of escape.'

708. 'Soon shall you know to whom vainglorious pride brings harm.' Another reading *laudem* is well supported. But *frandom* is attested by Servius as the old reading, and makes better sense.

711. *pura*, 'blank' or 'unblazoned'—*parma alba* ix. 548. Camilla, not having been in battle before, has no device on her shield.

715. *vane*, here 'foolish,' referring to his vain confidence in his stratagem: not 'false' 'deceptive.'

716. *patrias artes*, 'your native guile'; see above l. 701.

718. *igneas*, 'with fiery speed,' as l. 746 below; cp. Catull. lxiv. 341 *Flammae praevertet celeris vestigia cervae*; Pind. Isthm. 8. 37 (of Achilles) *χεῖψας Ἀρέι τ' ἐναλύγικον στερποτάσι τ' αὔραν ποδῶν*.

719. She outstrips (transit) the horse, then faces it (*adversa*) and grasps the reins.

721. The hawk is *sacer ales* as an augural bird; 'whom augurs love.'

728. *incitat*, (so most MSS.) is in sense preferable to *iniicit* (Con., Forb., Goss.). Ribbeck approves Heinsius' conjecture *incuit*; an improvement, no doubt, upon *iniicit*, but unnecessary. The only reason for rejecting *incitat* is the close proximity of *incitat*: but as in each word both accent and metrical ictus emphasise the first syllable, no disagreeable repetition of sound is produced on reading the line; and the case does not seem to call for either conjectural emendation or neglect of superior MS. authority.

731. *nomine quemque vocans*; this description of Tarcho recalls Thucydides' account of Nicias before the final sea-fight at Syracuse (vii. 69. 2) *αὗδις τῶν τριηράχων ἵνα ἔκαστον ἀνεκάλει, πατρόθεν τε ἐπονομάζειν καὶ αὐτοὺς δυομαστὶ καὶ φυλήν*—or Homer's picture (Il. iv. 231 sqq.) of

Agamemnon encouraging his followers: the language being perhaps suggested by Agamemnon's instruction to Menelaus in Il. x. 67:

φθίγγε δὲ κερίσθα, καὶ ἐγρήγορθαι ἀνωχθεῖ,
ναρπάθει τε γενεῆς δυομάζειν ἀνδραίς ξεστον,
τάντας κυδαίνων.

732. *o numquam dolituri*, 'hearts that will never feel.'

735. *quo*, 'to what end,' as ii. 150.

736-740. 'Quick you are for nightly seats of love, or when the crooked pipe proclaims some Bacchic dance, to stand waiting for the feast and cups upon the well-laden board—your joy and pleasure this!—till seers with favouring voice proclaim the rites, and fat burnt-offerings call you to the forest depths.' *exspectare* depends upon *segnos*. All the best MSS. give *exspectare*, which would have to be taken as an ironical imperative—'go and wait for the feast, instead of fighting.' But the run of the lines is altogether against this version; and *exspectare* is no doubt a scribe's error for *exspectare*. *curva tibia*, apparently a pipe fitted with a horn bending upwards; cp. Ovid Met. iii. 533 *adunco tibia cornu. dum nuntiet*, final subjunctive, implying waiting for a particular purpose.

741. *moriturus*, 'ready to die,' expresses his purpose, rather than the future event. *et ipse*, as well as his men.

746-750. *igneus*, see above l. 718. *partes rimatur apertas*, 'searches for an unguarded spot,' the throat apparently being selected. *vim viribus exit*, 'with strength avoids the blow.' *exit*, poetical use of intrans. verb with acc., instead of prep. and case; cp. v. 438 *tela exit*, (l. iii. 499) *fontes avertitur. vim* and *viribus* = 'violence' and 'strength' respectively.

751 sqq. From Homer, Il. xii. 200-207, *volans alto* being a translation of *λιπίστης*.

758. *exemplum eventumque*, 'prowess and success.'

761. 'Then Arruns, doomed to fate, all cunningly with poised spear keeps compassing swift Camilla's path, unmarked by her (*prior*, lit. 'anticipating her'), and tries his readiest chance' (of wounding her). *fortunam* = *καυρόν*, cp. xii. 920 *sortitus fortunam oculis*.

766, 767. Partly repeated from v. 441. *improbus* = 'restless,' 'untiring'—'for ever brandishing his deadly spear.'

768. *olim*, at Troy.

770, 771. *quem pellis*, etc., 'who wore a cloth on which were brazen scales like feathers, and golden clasps.' *άσηνος squamis*, descriptive ablative. *For in plumam* cp. vi. 42 *excisum latus rupis in antrum*.

774. *erat*, the MSS. vary between *erat* and *sonat*, but the latter is probably due to a recollection of l. 652 above. *arcus*, why he should shoot with a Lycian horn-bow, and have a golden bow hanging from his back, is a difficulty. Con. suggests that *arcus* here = 'quiver,' an unparalleled use. Probably the passage would have been altered on revision.

775. *chlamydem sinusque*, hendiadys: 'his saffron cloak with its rustling folds of linen.'

777. 'With broidered vest and trews of foreign garb.' *pictus tunicas*, for the constr. see on x. 133. *barbara*, trousers were Oriental and despised by Romans: cp. Tacitus' account (Hist. ii. 20) of Caecina giving offence in the Italian towns *quod versicolori sagulo, bracas barbarum legmen indutus, togatos alloqueretur*.

778-782. *se ferret* suggests 'display'; 'to flaunt herself in golden spoil.' The mixture of feminine with warlike motives is very happily touched in this description of Camilla. *venatrix*, 'with a hunter's keenness.' *caeca*, 'blindly,' i. e. careless of the danger; so *incauta* in the next clause.

784. *concidat*, 'brandishes': the weapon is not thrown till l. 799.

785 sqq. Apollo had a temple on Mt. *Soracte*, at which certain Faliscan families called Hirpili (Pliny vii. 2) or Hirpini (Varro apud Serv.) offered annual sacrifices, walking barefoot through burning embers.

786-788. 'Whom we above all men (primi) worship, in whose honour the heap of blazing pinewood burns, while we thy votaries, by faith upborne, walk on thick-strewn embers through the very fire.' *pineus ardor acervo*, a Virgilian inversion for *pineo ardor acervo*. *multa*, 'denotes the thoroughness of the ordeal' (Con.).

790. *pulsa*, 'defeated.'

792, 793. *num*, concessive, 'provided that.' *inglorius*, because no honour (though no discredit) was to be won by killing a woman.

796-798. *ut . . . storneret*, *ut videret* are appositional to, or explanatory of, the idea of 'gift' implied in *annuit*, *dedit*; see above on l. 152. *patria alta*, 'his stately home.'

801-804. *aurae*, the 'wind' or 'rush' of the spear. *exsertam*, cp. l. 469 above. *alta acta*, 'driven deep.'

809. *ille*, as x. 707, where see note. *sequantur*, subj. as denoting the purpose with which he flies.

812. *remulcens*, a rare word, lit. 'stroking back,' here denotes the act of drawing back the tail and stroking the belly with it; 'drooping his tail.'

815. *contentus fuga*, 'contented to escape,' without wishing to consummate his victory. So Con. and Forb. Others, less probably, transl. 'with eager flight,' lit. 'strained in flight.'

816. *trahit*, 'pulls at' (Con.), without succeeding in drawing it out.

818. *labuntur*, of the drooping of her eyes.

819. *purpureus*, 'bright,' with *quondam*.

820. *unam* is almost an indefinite pronoun, 'one of her companions;' common in Livy (not in Cicero) with partitive genitive, and from the time of Plautus and Terence in more colloquial Latin—e. g. Ter. And. i. 1. 91 *forte unam adspicio adolescentulam*, where it is virtually an indefinite article, like its derivatives *un*, *uno*, etc. in modern Romance languages.

821, 822. *quioum*, the older form of ablative, seen in *qui-ppa*, *quin* (*qui ne*), etc. Here it answers to fem. ablative. *partiri*, historic infinitive denoting custom.

823. *haec tenus . . . potui*, 'thus far have my powers lasted,' i.e. my fighting is now over.

826. *succedit*, *petitio obliqua after mandata*.

828-830. *non sponte fluens*, 'sinking perforce.' *toto . . . corpore*, 'gradually frees herself from all her body,' a poetical phrase to express the escape of the soul from the body: cp. iv. 703 *teque isto corpore solvo*; Lucret. iii. 696 *exsolvore sese Omnibus e nervis atque ossibus articulisque*.

833. *eradescit*, 'grows hotter.'

836. *Triviae custos*, 'Diana's sentinel' (Con.), i.e. Opis. *iam dudum*, 'all the while,' 'now for some time'—i.e. while all this was going on.

839. *malocatam* (the MS. reading) = 'beaten,' 'overborne,' *multatam* (Forb., Gossr., etc.) = 'punished.' *Mulco* and *multo* (or *multo*) are originally parallel forms to which usage has attached different meanings: so e.g. *quis, qui*; *δι*, *δ* in Greek. From English Mr. Storr cites 'travail' and 'travel,' 'queen' and 'quean,' 'spirit' and 'sprite:' and others will readily occur.

843. *desertae*, 'in solitude;' properly only of places, but *desertae in dumis* is by transference for *desertis in dumis*.

845. *reliquit*, 'she hath not left you dishonoured'—having already (l. 591 above) provided for avenging Camilla. The v. l. *relinquet* would be easier: but *reliquit* has the best authority.

854. *fulgentem armis*, many editors read *laetantem animis*, on the authority of one MS., as being more appropriate. But as *fulgentem armis* makes perfectly good sense, it seems unnecessary to disregard the MSS.

856, 857. *peritura*, voc. for nom., as *exspectate venis* ii. 283. *Camillae praemia*, 'return for Camilla's death.' *tunc etiam*, etc., 'shall such as *you* (lit. 'even you') fall by Diana's shafts?' Opis grudges him the honour of such a death.

860-862. 'And drew it at full stretch, till the curved tips met together, and with even hands she touched the arrow's point with her left, and her breast with the bowstring and her right.' *coirent*, the subj. expresses her purpose in drawing the bow. *manibus aequis*, i.e. one hand was drawn back as much as the other was stretched out. Cp. Ilomer's description of drawing a bow so that the arrow-head comes up to the bow (and to the hand which holds it):—"Ελκε δ' ὁμοῦ γλυφίδας τε λαβὼν καὶ τεῦρα βέβαια· Νευρὴ μὲν μαζῇ πέλασεν, τόξῳ δὲ στρηπον (Il. iv. 123).

864. *una . . . que*, 'at the same time that.'

866. *ignoto camporum in pulvere*, by transference for *ignoto in loco campi pulvrenulti* (Forb.).

870. 'And captains borne astray, and troops left all forlorn'—i.e. deprived of their *disiecti duces*.

871. *equis aversi*, for *equis aversis*.

877. *percussae pectora*, 'beating their breasts:' for the constr. see on x. 133.

880. *inimicos turba*, i. e. the Trojans. *super*, 'falling upon them.'

882. *tuta domorum*, 'the shelter of home;' in these constructions the partitive notion often disappears, the neuter adj. merely expressing a quality: so i. 422 *strata viarum* = *stratae viae*.

886. 'Of those that keep the gate with their swords and those that rush upon them'—i. e. those who have got in repelling their friends who try to force a way in after them.

888. *urgente ruina*, 'as the rout presses on.'

889, 890. 'Some with blind haste and loosened rein dash headlong on the gates and stubborn doors.' *duros obice postes*, an inversion for *dura obiice postes*.

891. *summo certamine*, 'with utmost zeal,' as in v. 197 *olli certamine summo Procumbunt*.

892. *monstrat*, 'prompts.' *ut videre Camillam*, 'following Camilla's example,' lit. 'as they saw Camilla (hurling weapons).'

893. *robore duro*, abl. of quality with *stipitibus*.

895. *praecipites*, 'in headlong haste.' *primaequa*, etc., 'and long to be the first to die for their city's walls.' It would be possible to translate *primaes*, 'in the first rank,' and *pro moenibus*, 'on the front of the walls.'

896, 897. *impler*, 'engrosses' (Storr). *nuntius*, 'news.' *fert tumultum*, 'tells of mighty uproar.'

904. *apertos*, 'unguarded.'

907. *ne longis passibus*, 'no long space.' The plural is used collectively, with an adjective denoting an attribute applicable only to the collective sense; cp. *longos annos* x. 549; Tib. i. 1. 2 *Et teneat culti ingera magna soli. inter se with absunt.*

911. *adventum pedum*, 'the onward tramp of feet' (Con.).

912-914. *ineant—tingat*, 'would fight . . . were not Phoebus to bathe;' vivid use of the present subj. for the ordinary *inirent . . . tingerent*. Cp. v. 325 *spatia et si plura supersint, Transeat elapsus prior*.

915. *moenia vallant*, 'entrench their lines,' i. e. raise temporary works outside the city.

NOTES TO BOOK XII.

TURNUS, now the only hope of the Rutulian cause, agrees to meet Aeneas in single fight; Latinus, on the other hand, being willing to make a treaty and give Lavinia to Aeneas. The arrangements for the treaty are concluded, Aeneas and Latinus ratify it with an oath, and the combat is about to begin (ll. 1-215): when the nymph Juturna, Turnus' sister, instigated by Juno (ll. 134-160), incites the wild Rutulians to break the truce. A *mélée* ensues, in which Aeneas is wounded and retires: while Turnus, making no attempt, as Aeneas has done, to keep the peace; deals great havoc among the Trojans (ll. 216-332). Aeneas, miraculously healed by Venus, returns to the fight to seek Turnus; but Juturna, acting as her brother's charioteer, evades his pursuit (ll. 333-499). After great slaughter on both sides (ll. 500-553), Aeneas threatens Laurentum itself (ll. 554-592): Amata commits suicide (l. 595): and Turnus, his better self and soldierly instincts reasserting themselves, rushes to save the city by claiming the combat with Aeneas (ll. 614-696). He has forfeited sympathy by his former *violentia*: but the spirit in which he at last resolves to meet his fate (ll. 665-695) compensates for much that has gone before. The remainder of the book (ll. 697-952) is occupied with the duel: Jupiter reconciling Juno to the fate of Turnus, and forbidding Juturna from further interference (ll. 791-886).

The frequency of supernatural intervention is a noticeable feature in this book (e. g. ll. 222 sqq., 411, 468, 544, 784-787), due perhaps (as Con. remarks) to imitation of Iliad xix-xxii, where such interventions become more frequent as the story draws to its catastrophe. In the suicide of Amata (ll. 595 sqq.) we may trace the influence of Greek tragedy: while Juturna, like Camilla, is apparently Virgil's own conception.

1-4. *infractos*, 'broken,' as x. 731. *promissa*, see xi. 434-444. *ne signari oculis*, 'that all eyes are on him.' *ultro*, 'at once,' without waiting to be entreated; lit. 'beyond' what might be expected.

5. *ille* anticipates and emphasises the substantive *leo*: see note on x. 707.

6, 7. *movet arma*, the ordinary military expression for beginning war. *comantes cervice toros*, a variety for *comas in torosa cervice*, 'tosses his

mane from his brawny neck;' cp. Catull. lxiii. 83 *Rutilam ferox torosa* *cervice quale iubam.* *latronis*, 'hunter,' so called because he besets the lion's path like a 'brigand' or 'robber' (the ordinary meaning).

11. *in Turno*, 'as far as Turnus is concerned'; in this and similar phrases *in* with abl. expresses the object in regard to which something takes place; cp. ii. 390 *dolor an virtus, quis in hoste requirat.* *retractent*, 'withdraw,' 'retract,' a rare use.

13. *patēr*, for the quantity see Introd. p. xvii. *concipere*, 'seal,' a technical term for concluding treaties, administering oaths, etc. It properly denotes to 'recite' a certain formula which is repeated by others.

16. *crimen commune*, 'the charge against us all' (i.e. of unfaithfulness and cowardice).

19. *animi*, see on x. 686.

23. *neq; non*, etc., 'Latinus too has gold and a heart to give it.' For *animus* = 'generosity' cp. Clc. Q. F. i. 1. 3. § 10 *Allienus noster est, quum animo ac benevolentia, tum vero etiam imitatione vivendi*; and the phrases *magni animi, parvi animi*, of liberal or mean persons respectively.

25, 26. *sine me*, etc., 'let me utter these hard sayings without disguise, and yourself lay this to heart.' *hauri*, lit. 'drink in.'

28. *canebant*, often of prophecies, oracles, etc., which were frequently delivered in verse. 'That was the burden of gods and men alike.'

29. *cognato sanguine*, Turnus was the nephew of Amata, the wife of Latinus.

31. *generū, arma*. The hiatus is justified by the pause in sense; see Introd. p. xviii.

33. *primus*, 'before all.'

34. *bis*, in the battles of Books X. and XI. *urbo*, abl. instrum., 'by our city.'

37. *quo referor totiens*, 'whither am I drifting again and again?' (Con.) He is bewildered by constant change of purpose.

39. *tollo*, 'stop.'

41, 42. *si . . . prodiderim*, 'if it be that I have betrayed' (*ἴάντες προδέσσω*). Latinus is afraid that he may have already sealed Turnus' fate by thus resisting destiny.

43. *res bello varias*, 'the chances of war,' poetical for *res belli varias*.

45. *dividit*, 'parts' (from you).

46. *exsuperat*, etc., 'it prevails the more, and grows virulent beneath his healing touch.'

49. *letumque*, etc., 'let me barter life for fame,' lit. 'agree to death for fame.'

52, 53. 'No goddess mother will be near him now to wrap his flight in mist with a woman's care while she hides herself in baffling shades.' In the Iliad Aphrodite hides Aeneas in a fold of her garment: Apollo rescues him in a cloud, as also does Poseidon. *vani*, 'deceitful,' not 'vain'

54. **nova pugnae sorte**, 'the new turn of the battle,' i. e. the approaching single combat between Aeneas and Turnus.

55. **moritura**, 'with death in view.' The thought of suicide is in her mind, and this is her dying appeal.

56. **te**, governed by **oro**, l. 60.

57. **honos** is sometimes explained as—'feeling for,' on the analogy of *gratia* vii. 401. But such use of the word for a *moral* quality is unexampled: and it is better to translate 'if you care ought for Amata's good name.'

61. **isto**, that contest you are bent upon.

62, 63. **simul**, 'with you.' **lumina**, 'light of day;' cp. iv. 452 *lucem relinqueret*, and the Homeric *λείψειν φάος ηλίου*.

64-69. 'Lavinia heard her mother's voice, her glowing cheeks bedewed with tears: deep crimson blushes set her all aflame and mantled o'er her burning face. As when some hand hath sullied Indian ivory with bloodred stain, or when white lilies blent with many a rose seem red: such hues the maiden's face displayed.' **perfusa genas**, for the constr. see on x. 133. **ebdū**, aut, see Introd. p. xvii.

72-74. 'Let no tears, O mother mine, nor such ill omen attend me to the battle's stubborn fray; for Turnus is not free to put off his death.'

78. **non**, for **ne**, poetical usage.

80. **coniunx**, predicate, 'as wife.'

82. **ante ora**, 'before his face.'

83. **Orithyia**, the wife of Boreas, the north wind, who was the father of the royal horses of Troy. The connexion between *Pilumnus* and *Orithyia* is probably a mere invention of Virgil's.

84. **anteirent**, subj. after consecutive **qui**—'to surpass the whiteness of the snow, the swiftness of the wind.'

85, 86. 'Around them stand the busy grooms patting with hollow palms their sounding chests and combing the mane upon their necks.' **plausa**, struck so as to give a sound. **cavis** suggests the hollow sound made by the hand.

87. **squalentem**, 'rough.' **orichaloo**, 'yellow copper' or 'brass,' the *ορείχαλκος* of Hesiod and the Homeric hymns. The Latins, from a false etymology, often spelt it *aurichalcum*, and consequently conceived it to be a mixture of gold and brass: this spelling being required e. g. by the metre in Plaut. *Mil.* iii. 1. 66, Pseud. ii. 3. 21. Virgil here, and Horace (A. P. 202) restore the right spelling, but retain the short antepenultimate (*orichalcum*) which the Plautine passages exhibit, as might be expected in an unaccented syllable of so long a word. **albo**, lit. 'pale.'

88. **aptat habendo**, 'fits for wear.'

89. **ensemquē**, an imitation of Homeric rhythm: see Introd. p. xvii. **cornua**, two projections in a helmet, in which the crest was fixed: 'the sockets of his crimson crest.'

90. **ipse**, 'with his own hand.'

92. *columnae*, another reading is *columna*. The former is best supported: if the latter were right, it would be an instance of Virgil's exceptional use of the ablative, like *haec ret pede pes* x. 361, where see note.

94. *trementem*, proleptic, 'shook it till it quivered.'

96. *maximus Aector*, sc. *antea gessit*.

97. *da sternere*, poetical use of *infin.*, like *coli dedit* iii. 77.

100. *vibratos*, etc., 'curled with hot iron and reeking with myrrh.' Cp. Cicero's taunt of the consul Gabinius (Sest. viii. 18) *unguentis affluens, calamistrata coma*; and the Puritan description of King Charles I in Macaulay's ballad of 'Naseby':

'And the Man of blood was there, with his long essenced hair,
And Astley and Sir Marmaduke and Rupert of the Rhine.'

101, 102. 'Such madness sways him; his features all ablaze shoot sparks; fire flashes from his eager eyes.'

103. *prima in proelia*, 'to begin the fight.'

104-106. Repeated almost *verbatim* from G. iii. 232-234. *irased in cornua*, 'throw his wrath into his horns,' a picturesque phrase imitated from Eur. Bacch. 742 εἰς κέπας θυμούμενοι. *sparsa*, etc., 'scatters the sand in prelude to the fight.'

107. *maternis armis*, the arms given him by his mother Venus, and made by Vulcan, as described in Bk. VIII.

108. *acuit Martem*, 'kindles his martial spirit,' lit. 'sharpens the edge of'; cp. *acuunt iras* l. 590 below. Virgil is perhaps thinking of Homer's ἐγέλπομεν δέ τις Ἀρηα Il. ii. 440.

118. *fooco*, 'braziers' to hold the fire for the altars.

120. The MSS. have *velati lino*: but most editors accept the testimony of Servius for *limo*, the 'apron' worn by sacrificing priests; so called, according to Servius, from its 'waving' purple border (*lima purpura*). No custom of wearing linen is recorded that would justify the MS. reading *tempora vinoti*, see on x. 133.

121. *pilata*, 'armed with *pila*' (javelins), the characteristic Roman weapon: a rare term, only one other passage (Mart. x. 482 *pilata cohors*) being quoted for its use. It might also mean 'in close column,' as Servius shows by quotations; but the first meaning appears to be more appropriate.

129. *spatia*, the 'ground' marked out for each body of men.

131. *studio*, 'in their eagerness.' *effusae*, sc. *domibus*.

134. The Alban mount, about fourteen miles south of Rome, was afterwards the scene of the *Feriae Latinae*.

139. Conington thinks that Virgil makes Juturna 'a presiding nymph of lakes and rivers generally': but the words *stagnis quae fluminibusque praesidet* are only a poetical description of a water-nymph, like *decus fluviorum* below, l. 142. There was a lake of Juturna near the *Fons Numinis* (vii. 150): and Ovid (Fast. i. 463) implies that there was some pool or water in Rome sacred to Juturna—*Te quoque lux eadem, Turni soror,*

aede recipit, Hic ubi Virginea Campus obitum aqua. The similarity of names may have led Virgil to represent her as sister of Turnus: and Ovid would naturally accept this on his authority.

142-145. *deos fluviorum*, 'pride of all streams.' *ut*, 'how.' *ingratum*, 'thankless'—i. e. to those who have entered it. Juno implies that the favours of Jupiter are *δέσμη δέσμη*.

148. *cedere res*, 'that success should attend.'

152. *praesentius*, 'more effectual.'

155. *honestum*, 'comely,' as x. 133.

158. *concoctumque excute foedus*, 'mar the treaty they have made:' on *concoctum*, see l. 13 above.

161-164. The plural nom. *reges* has no verb, being immediately subdivided into two singular nominatives, each with its own verb; cp. xi. 261. The idiom is as old as Homer, e. g. Od. xii. 73-101 Οἱ δὲ δύο σκύπελοι, δὲ μήν οὐρανὸν εὑρὼν Ιάνει, κ.τ.λ. . . τὸν δὲ ἔτερον σκύπελον, κ.τ.λ. Transl. : 'And how the chiefs came forth, Latinus of majestic frame on four-horse chariot borne, his gleaming brows girt by twelve golden rays, emblem of his ancestor the Sun; Turnus with two snow-white steeds.' *solis avi* need not be inconsistent with vii. 47 sqq. (where Latinus is son of Faunus the son of Picus, and great-grandson of Saturn): for Circe, daughter of the Sun, was fabled to have been in love with Picus (see note to vii. 189), and Faunus may have been represented as their offspring. The Sun would then be Latinus' great-grandfather on the mother's side, Saturn on the father's.

165. *orispans*, 'brandishing,' here denotes the mere carrying in the hand; cp. i. 313, from which this line is repeated.

172-175. 'They turned their faces to the rising sun, and strewed salt barley cakes, scoring with the steel the victims' foreheads, and pouring libations on the altar.' For *conversi ad solem* cp. viii. 68, and Soph. O. C. 477 Χάσθαι στάρτα ψόδον πρότυγη θεοῖς. For the constr. *conversi lumina* see on x. 133. *fruges*, etc.: it was customary at sacrifices to scatter salt meal on the victim's head, then cut a tuft of hair from the brow, and throw it into the fire. *pateris altaria libant*, a Virgilian variety for *pateras libant in altaria*.

179, 180. *iam melior*, 'more favourable now' (than heretofore). *torques*, 'gildes,' as iv. 269 *caelum et terras quis numine torqueat*.

181, 182. 'Ye springs, too, and floods I call, ye powers of heaven above, whate'er ye be, and every god that haunts the dark-blue sea.' *fontesque*, for the metre see Introd. p. xvii. *religio*, abstract for concrete, here denotes an object of reverence. Cp. Agamemnon's appeal (Il. iii. 276 sqq.) to Zeus, the Sun, Rivers, Earth, and the powers below.

183. 'If haply victory shall pass to Turnus.'

187. *nostrum* is predicate: 'if Victory wills the day to be ours.' *Martem*, 'fortune of war,' as in the phrase *aequo Marte pugnatum est*.

192-194. 'My gods, my worship will I bring; let sire Latinus still hold

sway, still bear his ancient rule: the sons of Troy shall build me a town, and fair Lavinia grace it with her name.'

198-200. *genus duplex*, Phoebus and Diana. *Ianus* presided over treaties. *sacaria*, 'the shrine of grim *Dis*', i.e. his abode or realms: cp. Stat. Theb. iii. 246, where Jupiter calls heaven *Arcem hanc aeternam, mentis sacraria nostrae. sancit*, 'enforces by his bolt;' i.e. by striking down perjurers.

201. *medios ignes et numina*, 'the fires and gods between us:' Aeneas and Latinus stand on different sides of the altar, at which the gods were supposed to be present.

203-205. 'No force shall make me change my purpose, though it plunge earth in sea, in a whirl of deluge, and blend heaven with hell.' *volentem*, lit. 'of my own will,' *ἐκώντα. misoens*, lit. 'mixing them (tellurem, undas) with deluge.'

206. *ut, as surely as.* The following passage is imitated from Agamemnon's well-known oath in Il. i. 234 foll. *ναὶ μὲν τόδε σκῆνηρον, τὸ μὲν οὖτος φύλλα καὶ δέσις Φύσει, etc.*

209. *posuit*, 'has lost.' *ferro*, instrumental abl.

211. *gestare*, poetical infin. after *dedit*.

214. *in fiammann*, 'over the flames,' ns xl. 199.

216-218. *iamdudum*, 'all the while,'—i.e. while these preparations were being made. *tum magis, sc. miscentur*; 'the more so, when on nearer view they see them ill-matched in strength.' *non viribus aequis* seems rightly explained by Wagner as ablat. of quality = *viribus impares*: though the omission of the object after *oerunt* makes the expression harsh and obscure.

219. *adiuvat*, 'aids the feeling,' adds to their excitement.

221. *tabentes*, 'wasted,' is adopted by most editors, *pubentes*, the reading of the majority of MSS., having no meaning here.

224. *formam assimulata*, see on x. 133. A *Camers*, king of Amyclae, is mentioned in x. 562.

227. *hanc nescia rerum*, 'knowing well her task.'

229. *talibus*, 'such as we are,' i.e. their equals in strength.

230. *numerone, etc.*, 'is it in numbers or in strength that we are unequal to them!'

231, 232. *omnes* is predicate. 'See! these Trojans and Arcadians are all their force—these, and yon men of fate, Etruria foe to Turnus.' *fatales*, an ironical allusion to the oracle which bade the Etruscans choose a foreign chief (vii. 502); which oracle, Juturna implies, will be a false guide. The Etruscans hated Turnus for sheltering their tyrant Mezentius (viii. 493).

233. 'Scarce have we a foe (for each), did we meet them with half our force.' *alterni*, lit. 'every other man of us.' *habemus* denotes a fact, the proportion between the two armies; *congregiamur*, the contingency of a battle.

235. *vivusque per ora feretur*, 'shall live in the mouths of men,' an expression imitated from Ennius' epitaph on himself, *volito vivus per ora virum*.

242, 243. *precantur infectum*, 'pray the truce had ne'er been made:' cp. for construction x. 503 *magno cum optaverit emptum Intactum Pallant*. *infectum* is a negative, not a privative word: its meaning therefore is 'not done,' rather than 'undone' in the sense of cancelled.

245-250. 'To this Juturna added yet a sharper spur, and sent in heaven a sign, most potent of all that wrought with cheating omen on Italian hearts. Jove's golden bird aloft (*volans*) in the ruddy sky was chasing river-fowl and all the feathered crew in noisy crowd: when suddenly he swooped upon the stream, and gripped a lordly swan with his rapacious claws.' *litoreas aves* are swans: cp. the original in Homer, Il. xv. 690 'Ἄλλ' ἔστ' ὄρθιον πετεργῶν ἀλέρος αἴθων 'Εθρος ἐφορμᾶται ποταμὸν πάρα βοσκομένων, and Aen. i. 393 sqq. The *cynus excellens* betokens Turnus.

252. *convertunt clamore fugam*, 'wheel screaming round;' lit. 'turn back their flight.'

255. *defecit*, 'gave way,' 'failed.'

256. *fluvio*, poetical dat. of recipient instead of prep. and case.

258. *expediant manus*, 'make ready their hands' (for fight); cp. *arma expedient* iv. 592, and Sall. Jug. 105. 4 *igitur se quisque expedire, arma atque tela temptare, intendere*.

259-261. *hoc erat*, like Gk. *ἥν* *dpa*, referring back to the time of prayer; 'this was the omen I prayed for.' *accepio*, sc. *omni*. *improbus*, 'rapacious,' as above l. 250: Aeneas being the eagle.

263. *penitus profundo*, 'far away over the deep' (abl.).

267-269. *sonitum*, etc., 'the whirring cornel hurtled through the air, nor missed its mark. No sooner done, than rose a mighty cry: confused was all the crowd, and hearts grew hot with wild alarm.' *cunei*, properly of the blocks of seats in a theatre, so called from their wedge-like shape; here of the rows of spectators.

270-272. *ut forte, ὃς ἦτυχεν*, 'as haply stood.' *una tot, μία πολλούς*, cp. Aesch. Ag. 1455 'Ιά, λώ παράνοντος Ελέα Μία τὰς πολλάς, τὰς πάνυ πολλὰς Ψυχὰς δλίσασ' ἵνα Τροίη.

273-276. 'One of these, a handsome youth in glittering arms, the spear struck full in the waist, where the belt rubs against the belly and the buckle grips its meeting edges; right through his side it passed, and stretched him on the yellow sand.' *horum unum* takes up the construction of *hasta volans*, interrupted by another sentence. *utilis* probably denotes a leather belt with metal plates stitched to it. *internum innoturam*, according to Con., are 'the ribs,' which the belt 'clasps': but more probably they denote the edges of the belt itself. Virgil has in mind Iliad iv. 132, where Athene directs Pandarus' arrow aimed at Menelaus, *ὅτι ζωστῆρος δχῆς Χρύσειος σύνεχον καὶ διπλός ἔγγρετο θώρηξ*. *unum . . . transadigit costas*, accusative of whole and part; see on x. 699.

270-280. *caeci*, 'blindly.' *hinc . . . inundant*, 'on the other side comes a deluge of Trojans,' etc.

283-285. *diripuere*, 'they have stripped the altars,' i.e. of the charred brands and fire for extempore weapons. *ferreus imber* is from Ennius: cp. Milton, 'Par. Lost' iii. 324 'sharp sleet of arrowy showers,' and Gray, 'The Fatal Sisters,' stanza 1:

'Now the Storm begins to lower,
(Haste, the loom of Hell prepare,)
Iron sleet of arrowy shower
Hurtles in the darkened air.'

craterasque, 'bowls and braziers are carried away,' i.e. by persons retiring from the battle.

286. *pulsatos*, 'outraged,' lit. 'beaten.' *infecto foedore*, abl. absol., 'the truce unmade.' *divos*, the images of the gods.

288. *subiundunt*, lit. 'throw upwards.'

289. *regem*, 'a "Lars," or petty prince of Etruria' (Kenn.).

291-293. 'Startles by riding at him (*equo*, abl. instr.): back springs Auletes, and stumbles, poor man, on the altars behind, falling upon his head and shoulders.'

294. *trabali*, 'vast as a beam' and so 'ponderous:' cp. 1 Sam. xvii. 7 'the staff of his spear was like a weaver's beam.'

295. *altus equo*, 'high on horseback.'

296. 'He has it now: a better victim this for the mighty gods.' *habet!* or *hoc habet!* was the exclamation over a gladiator wounded to death; cp. Ter. And. i. 1. 56 *certe captus est; habet!*

300. *occupat os flammis*, 'dashes the flame into his face:' *occupare*, lit. 'to seize beforehand,' denotes the rapidity of the action.

301. *super* 'pressing upon him.'

305. *pastorem primaque*, etc., the two facts are not really coordinate, but are stated as if they were for the sake of variety—a not uncommon Virgilian usage, see note to x. 734.

308, 310. These lines are repeated from x. 745, 746, where see note.

311. *inermem*, 'unarmed,' to show his peaceful intention.

316. *faxo*, old future perfect formation, like *recepso*, etc., with the meaning of the simple future.

317. *haec sacra*, the solemnities of the truce, by which Turnus was bound to fight Aeneas: 'these rites have now made Turnus mine.'

319-322. 'Lo! on the chief (*viro*, dative) a whizzing shaft came flying—sped by what hand, who drove it whirling home, no man could tell; what chance it was or hand divine, that gave such glory to Rutulians.' *turbine*, of the 'rush' of a missile, cp. xi. 284 *quo turbine torqueat hastam*.

322. *pressa est*, 'is concealed.' *insignis* with *facti*.

327. *molitur*, 'takes the reins in hand.' The word is found with accus. of the instrument handled (*fulmina* G. i. 329, *bipennem* G. iv. 321,

ignem Aen. x. 131), the material work produced (*arcam* i. 424, *muros* iii. 133, *classem* lb. 6), or the effect produced (*iter* vi. 427, *viam* x. 477, *letum* xii. 852); the prevailing notion being that of *labour* or *difficulty*.

330. *raptas ingerit*, 'snatches up and pours spear after spear upon the flying foe:' repeated from ix. 764. The spears must be lying at his feet in the chariot.

331-336. 'As when at furious speed along cold Hebrus' stream the bloody War God clashes his shield and, kindling strife, lets loose his maddened steeds: they on the open plain outstrip the winds, while Thrace to its utmost bound groans beneath their trampling feet; around move gloomy-browed Affright, and Wrath, and Guile, the god's attendant train.' *increpat*, several MSS. give *intonat*, but *increpat* is strongly supported by Sil. Ital. xii. 684 (of Hannibal) *clipeoque tremendum Increpat, atque armis imitatur munera caeli*. The attendants of Mars are suggested by Iliad iv. 44 Δέιρες τ' ἡδὲ Φόβος καὶ Ἔρις ἀμογος μεμανία, 'Ἄρεος διδροφόνοιο μαστυρήτη ἐτίρη τε.'

338. *miserabile*, better with *insultans* than with *caesis*.

344, 345. *paribus armis*, the two brothers being equipped alike. *conferre* and *praeverttere*, poetical infin. of purpose after the previous clause. Con., less probably, makes them depend on *paribus*, 'arms equally fitted for fighting on foot or horseback.'

351, 352. 'Tydides paid him another price for his daring deed; and now he looks no longer for Achilles' steeds.' *alio pretio*, i. e. death.

354. *inane*, as subst., Lucretian word, = 'space.'

357. *dextrae*, etc., 'wrenched the sword from his hand and dyed its bright blade deep in his throat.'

363. *Chloreaquus*, see Introd. p. xviii.

364, 365. *sternacis* 'restive,' 'apt to throw;' cp. 'cap-ax,' 'vor-ax,' etc. *Edoni*, 'Thracian' (a tribe on the Strymon).

370. *adverso curru*, 'as the chariot drives against the wind.'

371, 372. *animis frementem*, 'shouting in his pride.' *syumannia frenis*, 'foaming at the bit.'

374-376. *ingis* for *ingo*, as G. iii. 57. *rectectum*, 'exposed.' *degustat*, 'grazes,' lit. 'tastes;' cp. Iliad iv. 139 Αὐρόπαρος δ' ἀπ' διστὸς ἐνέγυπε χρύσα φεύρος.

379. *rota et axis* hendiadys, 'the wheel with onward speeding axle.'

382. *harenae*, 'on the sand,' lit. 'to the sand,' dative of recipient used poetically instead of local abl., like *toto projectus corpore terrae* xi. 87. See also note on xii. 256. Some MSS. give *harena*; but *harenae* is confirmed by Servius.

386. 'Supporting each other step with a long spear.' *alternos*, i. e. of the wounded leg. *gressus*, cognate accus.; cp. Sil. Ital. vi. 79 *laperantes sultum truncata cuspidē gressus*.

387. *infracta*, the shaft is broken and the head of the arrow fixed in the wound.

388. 'And bids them use the speediest remedy,' lit. 'way for help' (dative).

389. *secunt*, subj. in *petitio obliqua* after *poscit*.

390, 392. *Iapyx Iasides*, the names suggest the healing art (*læopæ*).

394. *dabat*, 'offered,' as Gk. *δέδων*.

395-397. 'But he, to postpone the fate of a dying parent, preferred to learn the virtues of herbs and the healing craft, and to practise in obscurity a silent art.' *depositi*, according to Servius, because dying men were laid upon the ground before the door, in hope of some passer-by being able to do something for them: cp. Ov. ex Pont. ii. 2. 45 *Iam prope depositus, certe iam frigidus, aeger Servatus per te, si modo server, ero*; Clc. Verr. ii. 1. 2 *itaque mihi videor magnam et maxime aegram et prope depositam reipublicae partem suscepisse. mutas*, as opposed to *augurium citharamque*; so Cicero (De Or. iii. 7. 26) calls sculpture and painting *mutac artes* in contrast to oratory.

400-404. *ille* anticipates *senior*; see on x. 198. 'He, the aged leech, with dress girt up and twisted back in doctor-fashion.' *Fæconitum* (*Ilæu-nor*) is trisyllabic. *trepidat* and *sollicitat* well express the busy activity of old Lapis.

405-410. 'No happy chance directs his hand; no aid his patron god bestows: louder and louder on the plain swells up the savage din, and nearer comes the ill. E'en now they see the air all thick with dust; horsemen ride up, and spears rain thick amid the camp; and dismal rings the shout of men that fight and fall in stubborn fray.' *pulvere stare*, lit. 'stand fixed with dust,' i.e. is a mass of dust: cp. vi. 300, *stant lumina flamma*, 'are one mass of flame.'

412, 413. *dictamnum*, 'dittany'; mentioned by Arist. H. A. ix. 6. 1 as a herb sought by wounded goats in Crete. *puberibus*, etc., 'a plant with growth of downy leaves and bright and purple flower.'

416. *faciem circumdata*, see on x. 133.

417. *hoc*, etc., 'with this she tinges water poured out in a bright caldron.'

419. *ambrosia* (the 'immortal' plant), and *panacea* (the 'all-healing'), two legendary herbs variously identified in after-times.

422. *quippe*, 'in very truth.' *dolör*, see Introd. p. xviii.

424. *novae rediere in pristina*, 'returned afresh as before' (lit. to its former state).

425. *properate*, 'bring quickly.'

427-429. *arte magistra*, 'my master-skill,' as viii. 442. *major*, i.e. *quam ego*; 'Some higher power, some god, is working here.'

430. *incluserat*, 'at once encased'; cp. viii. 219.

432-434. *habilis*, 'fitted to.' *armis*, from *arma*; 'he clasps Ascanius in his mailed embrace;' cp. Tac. Hist. i. 36. 2 *ut quemque affluentium militum aspicerant, prensare manibus, complecti armis. oscula*, 'lips,' as i. 356.

435-437. *verum*, 'real,' 'honest' toil, as opposed to that which 'beats

the air.' *defensum dabit*, 'shall defend you well,' = *defendet*: cp. l. 63 *laxas dare* = *laxare*, ix. 323 *vasta dare* = *vastare*. Similar expressions are common in Plautus or Terence, *dare* having the sense of 'make' or 'cause.' *inter praemis*, 'amid rewards,' i. e. where they are to be found: 'where high guerdons may be won' (Storr).

439. *sis*, indirect jussive subj.

443, 444. *Anthousquō*, see Introd. p. xvii. *caeco pulvere*, 'blinding dust'; cp. iii. 203 *caeca caligine*.

446. *excita*, 'wakened,' 'aroused.'

450-455. 'He flies, hurrying his dark lines upon the open plain. As when a storm bursts forth, and clouds sweep landward o'er the deep; the hapless rustics quake with fear, afar foreboding ill: 'twill root up trees, and lay the corn, and make the land a waste: before it fly the winds and waft its roaring to the shore.' *strum*, of the distant appearance of the host: cp. Ilom. II. iv. 281 Δήιον ἐς πόλεμον πυκνάλ κίνυστο φάλαγγες Κύαρει. *sidere*, 'storm,' a sense derived from that of 'weather:' see on xi. 269.

456. *Rhoeteius*, i. e. 'Trojan,' Rhoeteum being a promontory near Troy.

457. *cuneis coactis*, 'forming wedge-like columns.'

458. *gravem*, 'huge.'

464. *morti*, poetical dative of the recipient, for *ad mortem*: cp. xii. 256 *proieciit fluvio*, x. 555 *deturbat terrae*.

465. *pede sequo*, 'foot to foot.' *congressos* is aorist = 'those who meet him,' and there is virtually no tense distinction between it and *ferentes*; the two (as Mr. Storr points out) being = *nec comminus nec eminus pugnantes*.

468. *virago*, 'warlike maid:' used of Pallas by Ovid (*belli metuenda virago* Met. ii. 765), and Statius (*regina bellorum virago* Silv. iv. 5. 23); of Diana by Seneca (Hippol. 54); and of a strong serving-maid by Plautus (Merc. ii. 3. 78 *ego emero matri tuae Ancillam viraginem aliquam*).

469, 470. *medis inter lora*, 'between the reins,' which are passed round his body. *temone*, for the whole chariot: *Metisous* would be flung out to the side or behind, not, as Con. seems to think, on the *pole* between the horses.

475-477. *nidiis*, 'nestlings;' G. i. 414. *stagna*, 'tanks,' or 'fishponds' about large country houses: cp. Hor. Od. ii. 15. 2-4 *undique latius Extensa visentur Lucrino Stagna lacu*. This description of the swallow is apparently original.

481. 'Nor less did Aeneas track each winding turn to meet him.'

484. *temptavit*, 'tried to match.' Aeneas is on foot.

489. *levis cursu*, 'light-speeding.'

491. 'Aeneas stopped, and crouched behind his shield:' see on x. 412.

493. *tulit*, 'struck.'

494-495. *subactus*, 'goaded by their treachery.' *diversos*, 'away from him.'

501. *sequore toto*, 'over all the plain;' abl. of extension, common with *totus*.

505-508. 'Rutulian Sucro met Aeneas—that fight first checked the Trojan onset—but stayed him not for long: for Aeneas caught him on the side, and drove the cruel sword through the ribs that fenced his breast, the quickest road of death.' *loco statuit*, = 'made to stop where they were;' cp. *stare loco* G. iii. 84. *transadigit* with double accus., like *transportare*. *et crates pectoris* explains *costas*.

513, 514. *ille*, Aeneas. *nomen* and *genus* are in loose apposition to *Onitens*: 'one of Echion's line, from Peridia's womb.'

510. *fratres*, apparently Clarus and Themon, mentioned x. 126. *Lycia* was 'Apollo's own domain' in virtue of his temple at Patara.

519, 520. *ars*, the fisherman's craft. *potentum*, 'the great,' *τὸν δυνάμενον*. *munera*, 'the duties,' i. e. 'the life of the great,' is rather better supported than the other reading, *limina*, 'the thresholds of the great;' but both would make good sense.

522. *virgulta sonantia lauro*, 'thickets of rustling laurel,' lit. 'rustling with laurel,' a Virgilian variety of expression for *virgulta sonantia lauri*.

525. *iter*, cognate accus.; 'each marking out its path of ruin.'

527. 'Wrath boils and seethes within; breasts burst with rage, that cannot yield; and all their might goes forth into each blow.' The metaphor is from water boiling up in a closed vessel; the language being suggested by Lucr. iii. 297 (of angry lions) *Pectora qui fremitu rumpunt plerunque gementes, Nec capere irarum fluctus in pectore possunt.*

529-531. *sonantem*, 'vaunting,' lit. 'sounding forth' the names of; cp. Sil. It. ii. 491 *primaque sonant te voce minores*. It need not be supposed that Murranus is actually 'reciting his genealogy on the field of battle,' but only that his habit was to boast of his ancestry. Servius' explanation, that Murranus' name 'recalled' those of his ancestors, seems improbable. *scopulo* is explained by *atque*, etc.—'with a very rock, a huge stone flung with force.' For *turbine* = the 'whirling' of a weapon, cp. xi. 284, xii. 320.

532-534. 'As he lay 'neath reins and yoke the wheels rolled him along the ground; above him sped with rapid tramp, and trod him down, the hoofs of the horses, unmindful of their lord.' *nec memorum* may = *et etiam immemor*; but Wagner is perhaps right in classing it with *nec opinatus* = *non opinatus*, and *nec ullus* = *nullus*; cp. Ciris 270 *Cui Parcae tribuere nec ullo vulnere laedi* (Q. V. xxxii. 12).

535-538. 'Turnus met Hyllus charging on in overwhelming pride, and launched a shaft at his temples gold-encased: right through his helmet passed the spear and in his brain stood fast.' *aurata*, because he wore a gilded helmet.

539. *Cupenous* was the Sabine title for a priest of Hercules; hence *di sui*.

541. *aerei*, dissyllable by synesis.

546, 547. 'Here didst thou find the goal of death; 'neath Ida was thy lofty home: thy lofty home in far Lyrnesus, on Laurentian soil thy grave.' The idea is perhaps suggested by Achilles' words over the slain Iphition (Iliad xx. 390) Ἐνόδε τοι θάρυτος, γνει δέ τοι ἔστ' ἐν λίμνῃ Γυγαλῃ, 50: τοι τέμενος παρπάνων ἔστω: but Virgil imparts new pathos to its expression by the repetition of *domus alta*. *mortis metae* is like Homer's θαράροι τέλος, 'death, the end or goal;' for the explanatory genitive cp. *aram sepulcri* vi. 177, etc. The *metae* were three conical wooden cylinders, in shape like cypress-trees (Ov. Met. x. 106 *metas imitata cupressus*), at the end of the low wall (*spina*) which ran down the middle of a race-course.

548. *totae adeo*, 'yea, all;' *adeo* serving as a strengthening particle: cp. iii. 203 *tres adeo incertos . . . soles*.

550. *domitōr et*, see Introd. p. xvii.

552, 553. 'Each as he may, the heroes strive with all their might. No stay, no rest: in conflict grim they onward press.'

554. *mentem*, 'thought,' as i. 676.

558, 559. *scies*, sc. *oculorum*, *immunem*, 'exempt from so furious a war.' *impune quietam*, 'in undisturbed repose.'

560-562. *imago*, 'vision' or 'thought.' *tumulum capit*, i.e. *concionabundus*, 'takes his stand upon a mound.'

565, 566. *hac stat*, 'is on our side.' Virgil borrows from Ennius, Ann. 283 *Non semper vestra evertet; nunc Iuppiter hac stat. mihi*, dat. ethicus; 'let me find none slower to advance because the plan is sudden.'

570-573. 'Am I forsooth to wait till Turnus deign to stand my onset, and choose to meet me once more, that beaten man? Here stands the head and front, the key of this nefarious war. Bring torches quick; demand our bond with flames.' Laurentum is not, strictly speaking, the cause of the war (l. 567): and the attack on it as such seems only a poetical device for giving Turnus a motive to face Aeneas again.

575. *dant cuneum*, 'form a wedge;' *dare = facere*, as often: see on l. 437 above.

582. *bis*. For the first treaty, with Aeneas' envoy Ilioneus, see vii. 249 sqq.

585. *trahunt*, 'would fain drag.'

587-592. 'As when a shepherd has traced bees to their nest in the cranny of a rock and has filled it with pungent smoke: the bees within, in anxious plight, run hither and thither through their waxen camp, stirring their wrath with buzzing loud; black odours spread from cell to cell, dim murmurs fill the hollows of the rock, and smoke uprises through the open air.' From Apoll. Rhod. ii. 130 sqq. *ater odor*, 'black' or 'murky odour,' i.e. the odour of black smoke; both in this expression and in *mumure caeco* (lit. 'unseen murmurs'), there is 'an artificial confusion

between the impressions on different senses' (Con.). *trepidæ rerum*, like *fessi rerum* i. 178; a poetical use of the objective genitive. *vacuas auras*, the 'open' air, as distinct from the inside of the bees' dwelling.

600. 'Herself, she cries, the cause, the guilty cause, the source of all this woe.' *crimæ* here, by a poetical extension, means 'guilty cause.'

603. *nudum informis leti*, 'the hideous death-noose;' cp. Eur. Hipp. 802 *βρύχον πρεστόν δύχεται*. The genitive is a descriptive epithet. The form of Amata's suicide is no doubt suggested by those of Jocasta, Phaedra, etc. in Greek tragedy.

605. For *flavos* [all MSS.] most recent editors accept *florus* on the testimony of Servius, who appeals to the authority of Probus for this 'antiqua lectio,' and cites Attius and Pacuvius for the phrase *flori crines*; to which Con. adds Naevius 50 *Ut videam Volcani opera haec flammis fieri flora*. The word, however, had by Virgil's time so completely disappeared from use (except as a proper name, *Florus*), that it seems a strong measure to introduce it in defiance of MSS., on authority which (as we only have Probus at second-hand through Servius) is not substantially older than that of the MSS. themselves; particularly where (unlike a parallel case in vii. 773) such change is not necessary to amend the sense.

606. *laniata genas*, for the constr. see note to x. 133.

612, 618. Omitted by all the best MSS., and repeated almost *verbatim* from xi. 471, 472. Although it is quite in Virgil's manner to repeat lines with slight alterations, yet in this case the testimony of the MSS. is decisive.

614. *bellator* = *bellans*, 'was fighting far away on the plain.'

616. *successu equorum*, 'his steeds' victorious course.'

621. *diversa*, 'distant,' as xi. 261 *diversum litus*.

626. *prima*, adverbial, = *primum*.

629. *mittamus funera*, 'send destruction among;' as *exitium misere apibus* G. iv. 534.

630. *numero*, 'the number of slain.' *pugnae* with *honore*.

632. *cum prima* (neut. plur.) = *cum primum*.

634. *fallis dea* = *λανθάνεις θεά οὐσα*, 'you hide your godhead,' an imitation of Greek phraseology.

637. *quid ago?* 'What am I to do?' vivid use of indic. for deliberative subj., as iii. 88 *quem sequimur*.

638-640. *me voco vocantem*. This detail is omitted in the account of Murranus' death above (ll. 529-534): but *ingentem atque ingenti vulnere victum* agrees with that account, and this allusive style of narrative, though unlike the directness of the Homeric epic, is natural to Virgil.

648. This line as it stands (in all MSS.) may be scanned in two ways:

(1) *Sancta ad vos anima ātque istiūs inscia culpæ*.

(2) *Sancta ad vos anima ātque istiūs inscia culpæ*.

Each involves a metrical licence elsewhere unexampled—viz. the lengthening

of the final syllable of *animā* before a vowel (in *hiatu*), or of *istitū* in the unemphatic syllable of a foot (in *thesi*). The first of these, however, is more *possible* than the second: for *hiatus* and the lengthening of short final syllables in *arsi* are both recognised metrical licences (Introd. pp. xvi, xvii), and the only difficulty lies in their combination. The lengthening of the final *a* of the nom. sing. is found in Ennius (A. 148) *et densis aquila pennis obnixa volabat*; and may have been imitated in this place by Virgil. Lachmann (on *Lucretius* ii. 27) suggests the repetition of *anima* after *atque*: Ribbeck adopts the correction *necia* for *insoia*: and Munro suggests the insertion of the interjection *a!* between *anima* and *atque*. But the difficulty is not hopeless enough to justify departure from unanimous MS. authority.

651. *adversa*, i. e. as he met them: 'with an arrow wound in full view upon his face.'

653. *suprema salus*, 'our last chance of safety.'

655. *excidio*, if from *exido* it must be a trisyllable by synesis; but more probably it is from *excindo*.

658. *mussat*, 'doubts,' 'hesitates;' lit. 'mutter.'

659. *tui fidissima*, 'most trustful of you,' *fidus* being, by a Virgilian extension, constructed with gen. instead of dat., on the analogy of *fiducia tui*. Others, less probably, transl. 'your staunchest friend,' regarding *fidus* as virtually a substantive, as in such phrases as *tui amans*, 'your lover.'

662-664. *sustentant aciem* (sc. *suorum*), 'maintain the sight:' so Tac. Ann. i. 65. 8 *Caccina dum sustentat aciem, suffosso equo delapsus circumveniebatur. circum hom.* etc., 'round them on either side press thronging hosts, and drawn swords, a bristling crop of steel.'

665-671. 'Amazement seized on Turnus, and his mind was troubled with the varied picture of misfortune, as he stood in fixed and silent gaze. In his heart swelled at once a mighty tide of shame, and frenzy mixed with grief, and love by madness spurred, and conscious prowess. Soon as the shadows broke, and light returned upon his soul, he flung his kindling eyeballs' troubled glance toward the walls, and from his car looked back upon the town.' For *amōr et*, see Introd. p. xvii.

672-675. 'Lo! a spire of eddying flame from floor to floor went streaming up to heaven as it seized a tower: a tower that his own hand had reared with beams compacted well, and wheels below, and gangways stretched above.' In ix. 530 foll. there is a description of a similar moveable tower on wheels: the gangways were to connect the tower with the walls of the city.

678. 'I am resolved to meet Aeneas, and to suffer all the bitterness of death,' lit. 'suffer in death all its bitterness.'

680. *ante*, 'first,' before death comes. *furorem*, cognate accusative.

681. *arvis*, poetical dat. for *in arva*; cp. *fluvio* l. 256 above.

684-687. The simile is borrowed from Il. xiii. 137 sqq., where the rush

of Hector on the Greeks is compared to that of a stone, "Οὐ καὶ καρδ στρεψάντης ποταμὸς χειμάρρος ἀστροφός Ρήγας δασέτηρ δυμόρρος ἀναδότος ἔχματα πέτρης. Virgil, *more suo*, elaborates Homer's description, by giving three alternative causes of the stone's fall—'rent by the wind, washed down by furious rain, or sapped by stealing lapse of years.' *mons improbus* ('reckless stone'), renders Homer's *δραῦθης πέτρη*.

690. *plurima*, adverbial, 'is most drenched.'

694, 695. 'Whate'er the fortune of the day, 'tis mine to bear; better that I alone, not you, should atone for broken truce, and try the hazard of battle.' *verius*, 'fairer;' cp. Hor. Ep. i. 7. 98 *metiri se quenque suo modulo ac pede verum est. foedus luere* is a condensed expression for *poenas rupti foederis luere*.

701-708. 'Huge as Athos, huge as Eryx, huge as father Appennine himself, what time he roars with all his quivering oaks, and lifts his snowy head rejoicing to the skies.' Athos is 6350 feet high, and the highest point of the Appennines 9500. Eryx is only 2184, but its position as an isolated peak (now Monte S. Giuliano), rising in the midst of a low undulating tract, makes its elevation appear greater than it really is, and causes it to be regarded, in modern as well as ancient times, as the loftiest mountain (after Etna) in the whole island. Homer (Il. xiii. 754) compares Hector to a snow-clad peak—*ἀρμήθη δρεινούσης τούτος*: Milton, like Virgil, makes such a simile more graphic by localising it, e. g. 'Par. Lost,' iv. 987:

'Satan dilated stood,
Like Teneriff or Atlas, unremoved.'

709. *cernere* = *decernere*; an antique usage, found in Ennius and Sallust, and mentioned by Seneca (Ep. vi. 6. 3) as an archaism.

710-714. *ut*, 'when.' *invadunt Martem*, i. e. *ineunt pugnam*: 'they close with ringing clash of brazen shields.' *fors et virtus miscentur in unum*, 'chance and valour each play their part;' lit. are mingled together. Virgil means that of the many blows given and received, some are due to the combatants' prowess, others to chance, in so furious a combat.

718. *mussant*, lit. 'mutter,' here (as l. 657 above) = 'wait in doubt,' hence followed by dubitative subj. *quis . . . imperit*.

720-722. Cp. G. iii. 220 sqq., where the same ideas are worked out in a different form. *obnixi*, 'with all their might.'

725-727. 'Jupiter himself holds up two scales of even poise, laying therein the divers destinies of the twain, to see whom the struggle dooms, which weight is carried down by death.' *examine*, the 'tongue' of a balance; cp. Pers. v. 101 *certo compescere puncto Nescius examen* (to check, or steady the index at some fixed point). *quo vergat pondere iustum*, lit. 'in which weight death sinks down.' Two weights are placed in the scales, representing the death of the two heroes. The one whose weight is heavier, and draws down the scale, must die. Virgil follows Homer, Il. xxii. 209-213 (where Zeus weighs δύο κῆρε ταυτλεγός θαύματος for

Achilles and Hector) in making the condemned scale heavier: Milton, in a parallel picture ('Par. Lost,' iv. 996 sqq.), where the powers of Satan and of Gabriel are weighed in the balance, has perpetuated a different idea, viz. that the unsuccessful fate is *lighter*—'The latter (Satan's) quick up flew, and kicked the beam.'

728, 729. 'Turnus hereon springs forth, little recking of mischance (lit. thinking that he could do it safely), and with full weight rises to his high uplifted sword, and strikes.'

732. *ni . . . subeat* is the protasis to a clause implied in *deserit*, 'fails him (and would cause his death) unless;' an effective and not uncommon figure of speech, cp. Ecl. ix. 45 *memini numeros, si verba tenerem.*

734. *ignotum*, 'unfamiliar,' i.e. not his own tried sword: as shown in the following lines. *patro*, 'his father's sword,' i.e. the sword made by Vulcan for his father Daunus, as explained l. 20 above.

737. *dum trepidat*, 'in his haste.'

739, 740. *arma dei Vulcania* = *arma dei Vulcani*: a Greek form of expression: ep. *Tyrrhenus tubae clangor* viii. 526; *Tyrrhena regum progenies* Hor. Od. iii. 29. 1. Con. cites Soph. O. T. 243 τὸ Πιθικὸν θεὸν Μαρρεῖον, Eur. Rhes. 651 Τῆς ὑμετοῖον παῖδα Θρῆκιον θεᾶς. *futilis*, here 'brittle;' see note to xi. 339.

742, 743. 'So Turnus madly traverses the ground (lit. makes for different parts of it) in flight, tracing wayward circles now here, now there.'

748. *trepidique*, etc., 'and hotly presses step by step upon his flying foe.'

750. *puniceae pennae*, refers to the cords with red feathers attached, which were hung in the openings of the woods, to drive the game back to the nets. The technical name for such contrivances was *formido*, 'a scare,' cp. G. iii. 372 *puniceae agitant pavidos formidine pennae*.

751. *venator canis*, 'a hound;' so *bellator equus* G. ii. 145.

752. *insidiis* refers to the 'scare,' *ripa* to the river; *et* standing instead of a disjunctive particle.

753-755. *vias*, cognate accusative. *at vividus Umber*, etc., 'close to him, open-mouthed, keeps the keen Umbrian (hound), and all but grasps the prey, and snaps his jaws like one that grasps, yet idly bites the air.'

761. *si quisquam*, 'if any one soever.' Besides its ordinary use in negative sentences, *quisquam* is used in relative or conditional sentences where the statement is to be made as general or comprehensive as possible: e.g. Cic. Cat. i. 2 *quamdi quisquam erit, qui te defendere audeat, vives*; Phil. viii. 4 *laberis, quod quicquam stabile aut iucundum in regno putas*.

763. *retextunt*, 'retrace,' lit. 'weave over again.'

764. *ludiora*, such as were contended for at *ludi*; 'no trivial prizes at games.' Virgil is imitating Homer, Iliad xxii. 159 sqq. ἀνελ οὐχ λεψίοις οὐδὲ βοεῖη Ἀρνύσθην, ἐ τε ποστὸν δέθλια γίγνεται δυδρῶν, 'Αλλὰ περὶ ψυχῆς θέον "Επτοποιόν πηποδάμοιο.

769-771. *Laurenti divo*, Faunus (vii. 47 sqq.); to whom sailors would offer, not as a sea-god, but as protector of their homes. For the practice here alluded to cp. Hor. Od. i. 5 *me tabula sacer Votiva faries indicat invida Suspendisse potenti Vestimenta maris deo. nullo discrimine*, 'careless of its sanctity;' lit. 'making no difference.' *puxo*, 'clear,' 'unobstructed.'

772, 773. 'Here stood Aeneas' spear; hither its force had borne and stuck it fast, and kept it in the tough root.' *stabat*, see Introd. p. xvii. *fixam*, proleptic; cp. iii. 236 *tectorque per herbam Disponunt enses*. *impetus* is the subject of both verbs; the force which brought it being said to keep it there. The idea is borrowed from Iliad xxi. 171 sqq. where Achilles' spear, aimed at Astropaeus, is fixed in a bank.

779. *fecere profanos*, 'have desecrated,' i.e. by cutting down the sacred tree (l. 770).

780. 'he said, nor prayed in vain for heavenly aid.'

782, 783. *discludere mortuus roboris*, 'to unclose the grip of the solid wood.'

784 sqq. Cp. Iliad xxii. 276, where Athene restores to Achilles his spear aimed at Hector.

788-790. 'The chiefs elate, with arms and courage new supplied, one trusting in his sword, the other keen with towering spear, stand face to face, all breathless with the strife.'

794, 795. 'Full well you know, and own it yourself, that Aeneas must reach (lit. is due to) Heaven as a hero-god, and that Fate uplifts him to the skies.' *indigetem = δαίμονα*: so Servius, *indigetes sunt dii ex hominibus facti*; and Macrobius in Somn. Scip. i. 9 uses the word simply to translate Hesiod's *δαίμονες* (Op. et D. i. 121) in this sense of deified mortals. *Indiges* was thus a natural title of Aeneas (as of Romulus) after apotheosis; cp. Liv. i. 2. 8 (*Aenean*) *Iovem Indigetem appellant*. The *Di Indigetes* (deified heroes) are invoked among other protectors of Rome; e.g. Liv. viii. 9. 5; G. i. 498. The etymology of the word is uncertain. Corssen regards it as a participle from a verb *indigere*, 'to invoke,' connected with the root *ag*, 'to speak,' seen in *αιο = ag = io*. Preller derives it from *indo* (old form of *in*) and *gensus*, the meaning being 'native.'

797. 'Was it meet that a god should be profanely wounded by a mortal hand!' *mortalii* is equivalent to a 'subjective' genitive (dealt by a mortal); see note to xi. 82.

799. The plural *victis* generalises the idea—'and strength grows afresh in vanquished men.'

801, 802. The negative applies to both clauses: 'let not such grief gnaw silently at your heart, nor let me oftentimes hear from those sweet lips the burden of dull care.' *edit* (from *edim*), old form of subjunctive, analogous to *sim*.

810, 811. *neo tu videres, ἢντι οὐκ ἀνθάσῃς*, 'else you would not see me;'

the protasis (*nisi haec ita essent*) being suppressed. *digna indigna*, 'every kind of wrong; like *dicenda tacenda*, *þyrd̄ kai ðappyrā*, etc. *sub ipsa aede*, 'close to the very lines.'

813, 814. *suocurrere suasi*, for the unusual construction see note on x. 9.

817. 'Sole cause of awe assigned to heavenly gods.' *superstitio*—'object of awe,' just as *religio* is used—an object of religious dread. *reddita*, 'appointed,' as iii. 333 *regnorum reddita cessit Pars Heleno*.

820. *tuorum*: the Latin kings traced their descent to Saturn, father of Jupiter; see vii. 48.

823 sqq. Virgil ingeniously reconciles the importance which he has throughout assigned to the Trojan element in the origin of Rome with the fact that in the Augustan age there were so few traces of this element in language, dress, or names:

'Nor garb, nor language let them change
For foreign speech and vesture strange,
But still abide the same;
Let Latium prosper as she will,
Their themes let Alban monarchs fill;
Let Rome be glorious on the earth,
The centre of Italian worth;
But fallen Troy be fallen still,
The city and the name' (Con.).

829. *repertor*, 'creator.'

830. 'Thou art indeed Jove's sister, Saturn's other child! so vast the waves of wrath that surge within that breast.'

835-837. *commixti*, etc., 'the Trojans, mingled with the Latins in body only, shall sink to the bottom,' i.e. shall hold the lowest place. *corpore*, 'body' or 'blood,' as opposed to *nomen*. *morem ritusque sacrorum*, 'manner and usage of sacred rites.' *adiciam*, i.e. I will add Trojan rites to the Latin. *uno ore*, 'of one speech.'

844. *fratris dimittere ab armis*, a variety, as Con. points out, for the ordinary phrase *ab armis dimittere*—'to disband.'

845, 846. *pestes*, 'fiends' *Ditiae*, a name for the Furies, as being a personification of the avenging 'curses' that await on crime: it answers to the Greek *Ἄραι* ('Ἄραι δ' ἐν οὐρανῷ γῆς ὑπαὶ κεκλήμεθα' Λεσχ. Ευμ. 417). The two Furies unnamed here are of course Allecto and Tisiphone. *Νοχ intempesta*, 'dismal Night,' an old epithet expressing the dead of night, when no work could be done; lit. 'unseasonable.'

850-852. *apparent*, 'wait;' a technical term for the attendance of a servant: hence public servants such as lictors, etc., were called *apparatores*. *molitur*, 'prepares;' see note to l. 327 above.

854. *in omen*, 'as an omen.'

857-859. *felle veneni*, 'poisonous gall;' cp. *herba veneni* Ecl. iv. 24.

celeres umbras, 'the swift shadows,' a bold instance of the transference of epithets, *celeres* denoting the quality of the arrow. *inognita*, 'unforeseen.'

862-864. 'Shrinking suddenly to the shape of a puny bird, that oftentimes perched by night on tombs or lonely roof-tops sounds late into the darkness its ill-omened note.' *subitam*, adverbial. *importuna*, lit. 'inconvenient' (the opposite of *opportunus*), and so 'ill-omened,' as G. i. 470 *oscenaeque canes importunaeque volucres*.

869. *stridorem et alas*, 'whirring wings' (hendiadys).

870. *scindit solutos* = *solvit et scindit*.

871. *soror*, emphatic, 'with a sister's passion.'

873. *durae*, 'hard-hearted.' Juturna reproaches herself for the immortality which obliges her to forsake and survive her brother (Kenn.).

879-881. 'Why (quo, to what end!) gave he me immortality? Why was the law of death abolished? Else could I at this very moment end all my sorrow; and pass to the shades with my ill-fated brother.'

882. *meorum*, neuter; 'can aught I have give pleasure without thee.'

883. *exit*, see Introd. p. xvii. *o quae satis*, 'would that the earth might yawn deep enough,' etc., lit. 'what earth could yawn,' etc.

885. *glaucum*, the dress of river-gods is bluish-grey, as representing the colour of their waters.

887, 888. *contra*, sc. *Turnum*. *ingens*, accus. neut.; not (as Servius) nom. masc. *arborum*, 'like a tree'; cp. *telo trabali* l. 294.

889. 'What now the next delay? Why, Turnus, now draw back!'

891, 892. *facies*, 'shapes.' *contrahe*, etc., 'muster all your skill and all your courage.'

896. *circumspicit*, 'looks round and sees.'

898. 'Set for a boundary in the field, to settle disputes about (lit. for) the land.' Virgil in this passage is following partly Il. xxi. 405 sqq., where Athene hurls at Ares a huge stone, *Tόν β' ἀνδρες πρότεροι θέσαν ἐμεραν οὐρον δρόπην*: partly Il. xii. 445 sqq., where Hector brandishes a stone that two mortals of a later day could hardly lift on to a waggon.

901, 902. *ille . . . heros*, see on x. 198, and cp. Il. v. 308 *αὐτὸν δ' γ' ἔπεις Εστη γνὺξ ἐπισών*. *torquebat*, 'tried to hurl.' *cursu concitus*, 'running at speed,' to give impetus to the throw.

903, 904. 'But he knew not his old self as he moved, or ran, or raised his arm, or flung the monstrous stone.' For *se cognoscit* cp. Lucr. vi. 1214 *Atque etiam quosdam cepere oblivia rerum Cunctarum, neque se possent cognoscere ut ipsi*.

906, 907. 'Then the hero's stone likewise (*ipse*, i.e. in its turn), as through void air it spun, reached not the measure of its cast nor carried home its blow.' *inane*, the Lucretian term for the 'void' in which atoms come together, is here used loosely for the air, as once by Lucretius himself (ii. 116) of the air in which the motes in a sunbeam move about.

908-914. 'And as in dreams, where drowsy rest has sealed the eyes at

night, we seem to try in vain to ply our eager course, and sink back helpless in mid effort; dumb is the tongue, in every limb the wonted powers fail; no sound or word comes forth: e'en so from Turnus, wheresoe'er his valour sought a way, the Fury withheld success.' The hint of this simile is from Il. xxii. 199 sqq. *δε δ' ἦν δύναται φεύγοντα διάκειν*, etc.: the language and rhythm recall Lucretius, iv. 453 sqq. *Denique cum suavi devinxit membra sopore Somnus, et in summa corpus iacet omne quiete, Tum vigilare tamen nobis et membra movere Nostra videmur. extendere*, lit. 'stretch out.' *corpore*, local ablative. *sensus*, 'feelings.'

920. *sortitus fortunam oculis*, 'choosing his opportunity with his eye'; cp. xi. 761 *quae sit fortuna facilissima, temptat. corpore toto*, 'with all his strength.'

921-923. *murali*, etc., 'less loud the roar of stones from battering engine cast, less loud the rattling thunder-peal.' *dissultant*, of the bursting sound.

924, 925. *oras*, the 'edge' or 'border.' *extremos orbēs*, the 'outer edges' of the 'circular layers' which, one upon another, formed the shield: this being the weakest part.

933. *cura*, 'regard for a parent.'

941, 942. *infelix*, 'fatal' or 'ill-omened'; see x. 495 sqq. for the story of the belt of Pallas. *dingula*, synonymous with *balteus*, is introduced for the sake of adding the further detail *notis bullis*.

947. *indute*, vocative for nominative, as ii. 283 *quibus Hector ab oris Exspectate venis.*

948. *orpiare*, dubitative subj.

949. *immolat*, 'as a victim required by justice' (Con.).

952. Repeated from xi. 831 (of Camilla). Servius explains *indignata* with reference to the fact that both Turnus and Camilla die young, and so prematurely: as e.g. the souls of infants are represented *flentes in limine primo* in the world below vi. 427, and the soul of Lausus quits his body *maesta* x. 820. So Homer, of the death of Patroclus (Il. xvi. 856), *Ψυχὴ δ' ἐκ ρεθέων πταμένη 'Αἰδόσθε Βίβηκεν 'Ον πότμον γοδεσσα, λιποῦσ' ἀδροφῆτα καὶ ἥβην.* But is not the idea in all these passages more general, that the soul is loath to quit light and life, and the 'warm precincts of the cheerful day'?



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